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About the Cover

With more than eleven million books in print, Jan Brett is one of the nation's most loved author/illustrators of children's books. An alumna of the Boston Museum School, Jan is pleased to join her husband, BSO double bassist Joe Hearne, in the celebration of Christmas at Pops: "We're overjoyed that an illustration from *Christmas Trolls* is the cover of this year's holiday concert program book. All of us are most fortunate that Boston Pops Conductor Keith Lockhart, BSO Music Director Seiji Ozawa, and the members of the orchestra are able to share the beauty of music with countless people worldwide and especially right here in Boston."

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The Gericke Years: 1884-1889 and 1898-1906

The archival exhibit currently on display in the Huntington Avenue corridor of the Cohen Wing explores the Boston Symphony Orchestra during Wilhelm Gericke's two terms as conductor. Generally acknowledged as the BSO's first "professional" conductor, Gericke is credited with having transformed the BSO from a group of musicians into an orchestra. Among the many innovations that occurred during Gericke's conductorship were the inauguration in 1885 of the "Promenade Concerts," which were the predecessor of the Boston Pops; the commencement of tours to other United States cities in 1886, the initiation of a series of Young People's Concerts in 1887, and the move from the old Boston Music Hall to Symphony Hall in 1900.

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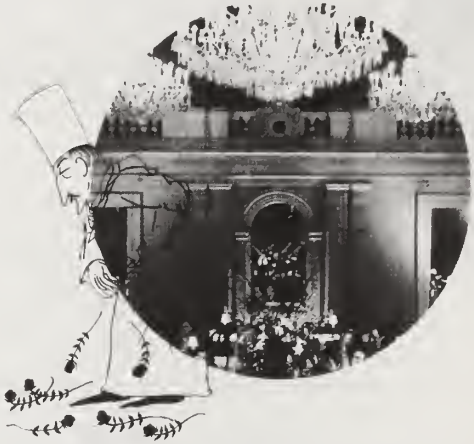
Keith Lockhart

In February 1995 Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart conducted more than one hundred concerts, made thirteen television shows, and led three national tours with the Boston Pops Esplanade Orchestra. In addition, he made a new recording with the Boston Pops Orchestra, as part of a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original label, for which Arthur Fiedler made many hit recordings. Highlights of the current season include Mr. Lockhart's Carnegie Hall debut with the Boston Pops Orchestra in October; the release that same month of *Runnin' Wild: The Boston Pops Plays Glenn Miller*, Mr. Lockhart's first recording with the Boston Pops Orchestra; a holiday tour of the western United States with the Boston Pops Esplanade Orchestra in early December; a series of Holiday Pops concerts at Symphony Hall; and a tour to Japan with the Boston Pops Orchestra in June 1997.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992 Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs*, a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Prior to his Boston Pops debut in June 1993, Mr. Lockhart served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Indianapolis Symphony, the Eugene Symphony, the Long Island Philharmonic, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina), and is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the coming year include his debut with the Montreal Symphony and concerts with the Utah Symphony and the Colorado Symphony. In addition, Mr. Lockhart will lead performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center in February 1997.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996, Mr. Lockhart was awarded an honorary doctorate from the Boston Conservatory.



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John Williams

In January 1980 John Williams was named nineteenth Conductor of the Boston Pops Orchestra since its founding in 1885. He assumed the title of Boston Pops Laureate Conductor following his retirement in December 1993 and currently holds the title of Artist-in-Residence at Tanglewood. Born in New York, Mr. Williams attended UCLA, studied composition privately with Mario Castelnuovo-Tedesco, and attended the Juilliard School, where he studied piano with Madame Rosina Lhevinne. He worked as a jazz pianist before beginning his career in the film studios, where he worked with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy-five films, including *Sleepers*, *Nixon*, *Sabrina*, *Schindler's List*, *Jurassic Park*, *Home Alone 2*, *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, the three *Indiana Jones* films, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *E.T. (the Extra-Terrestrial)*, *Superman*, *Close Encounters of the Third Kind*, the *Star Wars* trilogy, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty-three Academy Award nominations and has been awarded five Oscars, one British Academy Award, and sixteen Grammys, as well as several gold and platinum records. His score for the film *Schindler's List* earned him both an Oscar and a Grammy. In 1996 he received three Academy Award nominations for his work in *Sabrina* and *Nixon*. He is currently working on the score to *Rosewood*, a Warner Bros. feature film.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, a bassoon concerto premiered by the New York Philharmonic in 1995, a cello concerto premiered by Yo-Yo Ma and the Boston Symphony Orchestra in 1994, concertos for flute and violin recorded by the London Symphony Orchestra, and concertos for clarinet and tuba. His most recent work is a trumpet concerto commissioned by the Cleveland Orchestra. In addition, Mr. Williams composed the NBC News theme "The Mission," "Liberty Fanfare," composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, and themes for the 1984, 1988, and 1996 Summer Olympic games.

Many of Mr. Williams's film scores have been released as recordings; the soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. He has led a highly acclaimed series of albums with the Boston Pops Orchestra on the Philips label and for Sony Classical. Among their recent recordings, all on Sony Classical, are a tribute to Frank Sinatra entitled *Night and Day*, an album featuring music by John Williams and Aaron Copland entitled *Music for Stage and Screen*, *It Don't Mean a Thing If It Ain't Got That Swing*, with vocalist Nancy Wilson, and *Williams on Williams: The Classic Spielberg Scores*.

Mr. Williams has led the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra on several tours. He has led the Boston Symphony Orchestra at Tanglewood and will lead subscription concerts for the first time in March. He has appeared as guest conductor with the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Chicago Symphony, the Pittsburgh Symphony, the Dallas Symphony, the San Francisco Symphony, and the Los Angeles Philharmonic.

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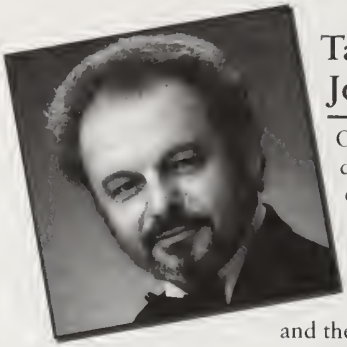
Harry Ellis Dickson

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Orchestra Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, he graduated from the New England Conservatory of Music and studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik. Later he studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras throughout the United States, Canada, Israel, and Ireland. Highlights of recent seasons include being invited to conduct the San Francisco Symphony in three Pops concerts, including the opening concert of the Pops season in Davies Hall; leading a 1994 Boston Pops Orchestra concert at Tanglewood marking the centennial of Arthur Fiedler's birth; four highly successful holiday programs with the Ulster Orchestra in Belfast and Londonderry, Ireland; and a Pops concert at the American College of Greece in Athens. In addition, Mr. Dickson conducts many Boston Pops concerts at Symphony Hall, on the Esplanade, and in many other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government. He has been honored by the National Conference of the Humanities and by Pi Lambda Theta, a national honor and professional association in education. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991 the city of Boston, in collaboration with the Boston Fenway Group and the Boston Redevelopment Authority, dedicated "Harry Ellis Dickson Park" near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece.

Renowned as a raconteur, Harry Ellis Dickson has delighted audiences with his personal recollections of many of the world's greatest artists and with his informal and witty anecdotes about life "behind the scenes" at Symphony Hall. He has incorporated many of these recollections into his books, *Gentlemen, More Dolce Please!*, *Arthur Fiedler and the Boston Pops*, and an autobiography entitled *Beating Time, A Musician's Memoir*, published in spring 1995. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor. Through the Boston Symphony Orchestra Youth Concerts, which he founded in 1959 and which have been the model for such concerts across the country, Mr. Dickson has built bridges between the stage of Symphony Hall and the wider world.



Tanglewood Festival Chorus
John Oliver, conductor

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has also collaborated with Seiji Ozawa and the BSO on numerous recordings. They may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World*, on Sony Classical, and *We Wish You a Merry Christmas*, on Philips.

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977;. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Tanglewood Festival Chorus
John Oliver, Conductor

(A selection of singers from the following Holiday Pops roster will be singing in each concert.)

Sopranos
Carol Amaya
Britta Anderson
Emily Anderson
Annette Anfinrud
Gina Beck
Michele M. Bergonzi
Joan E. Bissell
Joanne Colella Boag
Lynda S. Borucki
Sarah S. Brannen
Betsy Caruso
Tina Cavaleri
Susan Cavalieri
Catherine Cave
Danielle Champoux
Jaie Chapman
Lorenzee Cole
Kelly Corcoran
Patricia Cox
Sarah Dorfman Daniello
Carol E. Didget
Kumi Donaghue
Jennifer A. DiFoggio
Christine P. Duquette
Ann M. Dwelley
Suzy Glazer
Martha R. Golub
Lillian M. Grayton
Carrie L. Hammond
Amy G. Harris
Lois Hearn
Pamela Hilliard
Elizabeth Kastner
Carol Kirtz
Holly MacEwen Krafka
Nancy Kurtz
Barbara Levy
Jean R. Liuzzi
Marlene Luciano-Kerr
Patricia Matthias
Kathleen McClafferty
Erin E. McCoy
Carol McKeen
Allison Prestwich Mitton
Karen Hein Modrak
Jane Circle Morfill
Keiko Nakagawa
H. Diane Norris
Elizabeth Ann Parvin
Darlene Patterson
Kimberly A. Powell
Livia Racz
Miranda Roberts
Susan Rubin
Charlotte C. Russell
Melanie W. Salisbury
Peg Schadelbauer
Lynda Schiller
Genevieve Schmidt
Pamela Schweppe
Suzanne Schwing
S. Lynn Shane
Joan P. Sherman
Annelise Skovmand
Deborah Slade
Mary Beth Stevens
Patricia J. Stewart

Kathryn Stukas
Kelly Taccetta
Sarah J. Telford
Jennifer Wehr
Lisa M. White
Mary E. Wolf

Mezzo-sopranos
Mary T. Barr
Maisy Bennett
Betty B. Blume
Nancy Brockway
Sharon Brown
Janet L.Buecker
Stephanie D. Cabell
Sharon Carter
Barbara Clemens
Sue Conte
Ethel Crawford
Abbe Irene Dalton
Annie Davey
Diane Droste
Barbara Naidich Ehrmann
Andrea Foertsch
Paula Folkman
Debra Swartz Foote
Dorrie Freedman
Irene Gilbride
Jennie Gorton
Deborah Gruber
Janice Hegeman
Roberta Hewitt
Donna Hewitt-Didham
Evelyn Eshleman Kern
Donna Kim
Kari A. Knutson
Annie Lee
Jane E. Lehman
Alice Lin
Gale Livingston
Sharron J. Lovins
April Merriam
Erica P. Miller
Margaret O'Connell
Fumiko Ohara
Roslyn Pedlar
Julie Phaneuf
Susan Quinn Pierce
Stephanie Pile
Barbara M. Puder
Marian Rambelle
Suzanne Reine
Margaret A. Salinger
Rachel Shetler
A. Toby Simon
Linda Kay Smith
Ada Park Snider
Julie Steinhilber
Nancy Stevenson
Dianne M. Terp
Amy K. Toner
A. Catherina Tymann
Cindy Vredeveld
Jennifer A. Walker
Christina Lillian Wallace
Cynthia Rodgers Zimmerman

Tenors
Paul Allen
Brad W. Amidon
Aaron Arzu
Bill Backus
William Ball
James Barnswell
John C. Barr
Richard A. Bissell
William A. Bridges
Jeff Brown
Victor Calcaterra
Edward Chiu
Dominador F. Coloyan
Andrew O. Crain
Jay Crofford
Wayne N. Curtis
James DeSelms
Reginald Didham
Tom Dinger
Joel Evans
Greg Flynn
Dan German
William E. Good
J. Stephen Groff
David M. Halloran
Dean Armstrong Hanson
David Mack Henderson
John W. Hickman
Stanley Hudson
Trent Hutchinson
James R. Kauffman
Jeffrey A. Kerr
Ronald Lloyd
Henry Lussier
John Vincent MacInnis
Ronald J. Martin
David Hale Mooney
David Norris
John R. Papirio
Dwight E. Porter
David Raish
Roger H. Randall
Brian R. Robinson
Paul Rolanti
Tim Shepard
Barry Singer
Pate Steele
Don P. Sturdy
Kirk Sullivan
Martin S. Thomson
Joseph P. Tucker
L. Daniel Vincent
Thomas Westfall
Richard Harmon Witter
Benjamin Antes Youngman
Bryan Spencer Zerbe

Basses
Neal Addicott
Peter C. Anderson
Peter T. Anderson
Stephen Bloom
Bryan M. Cadel
Neil Clark
Mel Conway
James W. Courtemanche
Edward E. Dahl
Marc J. DeMille
Richard Diaz
Rob Frederick
Mark Gianino
Oshin B. Gregorian
Jay Gregory
Richard F. Grenier
Jeramie D. Hammond
Michael G. Healy
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Laureate Conductor

HARRY ELLIS DICKSON
Associate Conductor Laureate

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Tamara Smirnova
Leo L. Beranek Chair
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Leo Panasevich
Gottfried Wilfinger
Alfred Schneider
Raymond Sird
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykhtsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
*Catherine French

Second Violins
Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Jerome Rosen
*Sheila Fiekowsky
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Kelly Barr
§Joseph Conte
§Joseph Scheer

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cabners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
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*Todd Seeber
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*Dennis Roy
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Geralyn Coticone

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Mark McEwen

English Horn
Robert Sheena

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Scott Andrews

Bass Clarinet
Craig Nordstrom

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Roland Small

Contrabassoon
Gregg Henegar

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Sarah Schuster Ericsson

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Bob Winter

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Bob Winter–piano
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TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

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Tuesday evening, December 17, at 7:30
Thursday evening, December 19, at 7:30
Saturday evening, December 21, at 7:30
Sunday afternoon, December 22, at 3
Monday evening, December 23, at 7:30

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Thursday Evening's Performance Sponsored by NYNEX

Gloria — Bass

Prelude to *Hansel and Gretel* — Humperdinck

Carol of the Bells — Wilhousky-Courage

Farandole from *L'Arlésienne* Suite No. 2 — Bizet

Waltz of the Snowflakes, from *The Nutcracker* — Tchaikovsky

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Christmas Medley — arr. Hayman
Here We Come A-Caroling—Oh! Christmas Tree—
I Saw Three Ships

Mary's Little Boy Child — Hairston-Hollenbeck

Good *Swing* Wenceslas — trad.-Nestico

Winter Wonderland — Smith/Bernard-Mason

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) — arr. Reisman
Text by Clement C. Moore

Christmas Cajun-style — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been Ol') Santa Claus—Jingle Bell Rock

Sleigh Ride — Anderson/Parish-Goldberg

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—
Away In a Manger—Jingle Bells—We Wish You a Merry Christmas

For lyrics, please see page 31.

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Baldwin Piano

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Thursday afternoon, December 19, at 3
Saturday afternoon, December 21, at 3
Sunday evening, December 22, at 7:30
Monday afternoon, December 23, at 3

JOHN WILLIAMS conducting

HOLIDAY POPS SERIES SPONSORED BY BANKBOSTON

Gloria — Bass

Prelude to *Hansel and Gretel* — Humperdinck

Carol of the Bells — Wilhousky-Courage

Farandole from *L'Arlésienne* Suite No. 2 — Bizet

Waltz of the Snowflakes, from *The Nutcracker* — Tchaikovsky

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Christmas Medley — arr. Hayman
Here We Come A-Caroling—Oh! Christmas Tree—
I Saw Three Ships

Mary's Little Boy Child — Hairston-Hollenbeck

Good *Swing* Wenceslas — trad.-Nestico

Winter Wonderland — Smith/Bernard-Mason

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) — arr. Reisman
Text by Clement C. Moore

Parade of the Wooden Soldiers, from *Chauve Souris* — Jessel-Gould

Sleigh Ride — Anderson/Parish-Goldberg

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—
Away In a Manger—Jingle Bells—We Wish You a Merry Christmas

For lyrics, please see page 31.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday afternoon, December 20, at 1

HOLIDAY POPS SERIES SPONSORED BY BANKBOSTON

Christmas Medley Here We Come A-Caroling—Oh! Christmas Tree— I Saw Three Ships	arr. Hayman
Prelude to *Hansel and Gretel*	Humperdinck
Carol of the Bells	Wilhousky-Courage
Farandole from *L'Arlésienne* Suite No. 2	Bizet
Waltz of the Snowflakes, from *The Nutcracker*	Tchaikovsky

INTERMISSION

Presenting
DEBRA MANN

The Christmas Waltz/Let It Snow, Let It Snow, Let It Snow	Cahn/Styne-Oddo
Have Yourself a Merry Little Christmas	Martin/Blane-Oddo
It's Beginning to Look a Lot Like Christmas/ Winter Wonderland	Wilson-Oddo Smith/Bernard-Oddo
Santa Claus Is Coming to Town	Coots-Oddo
Christmas Love Song	Mandel/Bergman/Bergman-Oddo
White Christmas	Berlin-Oddo

INTERMISSION

Gloria	Bass
Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore	arr. Reisman
Christmas Cajun-style Rockin' Around the Christmas Tree— (It Must've Been Ol') Santa Claus—Jingle Bell Rock	arr. Hollenbeck
Sleigh Ride	Anderson/Parish-Goldberg

For sing-along lyrics, please see page 31.

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THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Friday evening, December 20, at 8:30

HOLIDAY POPS SERIES SPONSORED BY BANKBOSTON

Christmas Medley Here We Come A-Caroling—Oh! Christmas Tree— I Saw Three Ships	arr. Hayman
Prelude to *Hansel and Gretel*	Humperdinck
Carol of the Bells	Wilhousky-Courage
Farandole from *L'Arlésienne* Suite No. 2	Bizet
Waltz of the Snowflakes, from *The Nutcracker*	Tchaikovsky

INTERMISSION

Presenting
ROSEMARY CLOONEY
John Oddo, music director and pianist

The Christmas Waltz/Let It Snow, Let It Snow, Let It Snow	Cahn/Styne-Oddo
Have Yourself a Merry Little Christmas	Martin/Blane-Oddo
It's Beginning to Look a Lot Like Christmas/	Wilson-Oddo
Winter Wonderland	Smith/Bernard-Oddo
Santa Claus Is Coming to Town	Coots-Oddo
Christmas Love Song	Mandel/Bergman/Bergman-Oddo
White Christmas	Berlin-Oddo

INTERMISSION

Gloria	Bass
Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
A Visit from St. Nicholas (*'Twas the Night Before Christmas*) Text by Clement C. Moore	arr. Reisman
Christmas Cajun-style Rockin' Around the Christmas Tree— (It Must've Been Ol') Santa Claus—Jingle Bell Rock	arr. Hollenbeck
Sleigh Ride	Anderson/Parish-Goldberg

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THE BOSTON POPS ESPLANADE ORCHESTRA*

KEITH LOCKHART, Conductor

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Saturday morning, December 21, at 11

RONALD KNUDSEN conducting

Tuesday, December 24, at noon*

HARRY ELLIS DICKSON conducting

HOLIDAY POPS SERIES SPONSORED BY BANKBOSTON

Gloria — Bass

Prelude to *Hansel and Gretel* — Humperdinck

Carol of the Bells — Wilhousky-Courage

Farandole from *L'Arlésienne* Suite No. 2 — Bizet

Waltz of the Snowflakes, from *The Nutcracker* — Tchaikovsky

A Christmas Festival — arr. Anderson/Courage
Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen—
Good King Wenceslas—Hark! The Herald Angels Sing—
Silent Night—Jingle Bells—O Come All Ye Faithful

INTERMISSION

Christmas Medley — arr. Hayman
Here We Come A-Caroling—Oh! Christmas Tree—
I Saw Three Ships

Mary's Little Boy Child — Hairston-Hollenbeck

Good *Swing* Wenceslas — trad.-Nestico

Winter Wonderland — Smith/Bernard-Mason

A Visit from St. Nicholas (*'Twas the Night Before Christmas*) — arr. Reisman
Text by Clement C. Moore

Christmas Cajun-style — arr. Hollenbeck
Rockin' Around the Christmas Tree—
(It Must've Been Ol') Santa Claus—Jingle Bell Rock

Sleigh Ride — Anderson/Parish-Goldberg

We Wish You a Merry Christmas Sing-Along — arr. Hayman
Joy to the World—It Came Upon a Midnight Clear—
Away In a Manger—Jingle Bells—We Wish You a Merry Christmas

For lyrics, please see page 31.

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Gloria	Bass
Prelude to *Hansel and Gretel*	Humperdinck
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Waltz of the Snowflakes, from *The Nutcracker*	Tchaikovsky
A Christmas Festival Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen— Good King Wenceslas—Hark! The Herald Angels Sing— Silent Night—Jingle Bells—O Come All Ye Faithful	arr. Anderson/Courage

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Christmas Medley Here We Come A-Caroling—Oh! Christmas Tree— I Saw Three Ships	arr. Hayman
Mary's Little Boy Child	Hairston-Hollenbeck
Good *Swing* Wenceslas	trad.-Nestico
Winter Wonderland	Smith/Bernard-Mason
Parade of the Wooden Soldiers, from *Chauve Souris*	Jessel-Gould
Christmas Cajun-style Rockin' Around the Christmas Tree— (It Must've Been Ol') Santa Claus—Jingle Bell Rock	arr. Hollenbeck
Rudolph the Red-Nosed Reindeer	Marks-Hayman
Sleigh Ride	Anderson/Parish-Goldberg
We Wish You a Merry Christmas Sing-Along Joy to the World—It Came Upon a Midnight Clear— Away In a Manger—Jingle Bells—We Wish You a Merry Christmas	arr. Hayman

For lyrics, please see page 31.

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Friday evening, December 27, at 7:30
Saturday afternoon, December 28, at 3
Saturday evening, December 28, at 7:30

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Gloria	Bass
Prelude to *Hansel and Gretel*	Humperdinck
Carol of the Bells	Wilhousky-Courage
Farandole from *L'Arlésienne* Suite No. 2	Bizet
Waltz of the Snowflakes, from *The Nutcracker*	Tchaikovsky
A Christmas Festival Joy to the World—Deck the Halls—God Rest Ye Merry, Gentlemen— Good King Wenceslas—Hark! The Herald Angels Sing— Silent Night—Jingle Bells—O Come All Ye Faithful	arr. Anderson/Courage

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Good *Swing* Wenceslas	trad.-Nestico
Winter Wonderland	Smith/Bernard-Mason
Parade of the Wooden Soldiers, from *Chauve Souris*	Jessel-Gould
Christmas Cajun-style Rockin' Around the Christmas Tree— (It Must've Been Ol') Santa Claus—Jingle Bell Rock	arr. Hollenbeck
Rudolph the Red-Nosed Reindeer	Marks-Hayman
Sleigh Ride	Anderson/Parish-Goldberg
We Wish You a Merry Christmas Sing-Along Joy to the World—It Came Upon a Midnight Clear— Away In a Manger—Jingle Bells—We Wish You a Merry Christmas	arr. Hayman

For lyrics, please see page 31.

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Daniel Banner
Joseph Conte
Alexander Romanul
John Williams
Kristina Nilsson
Maynard Goldman
Sandra Kott
Diane Pettipaw
Gerald Mordis
James Orent
Paul MacDowell
Sarah Roth
Melissa Howe
Colin Davis

Second Violins
Kelly Barr
Brynn Albanese
Clayton Hoener
Wendy Putnam
Susan Shipley
Pattison Story
Jennifer Elowitch
Julie Leven
Stacey Alden
Rebecca Katsenes
Kay Knudsen
Liana Zaretsky

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Robert Barnes
Rachel Fagerburg
Kenneth Stalberg
Anne Black
Susan Culpo
Barbara Kroll
David Rubinstein
Donna Jerome

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Luis Leguía
Carol Procter
Andrew Pearce
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Andrew Mark
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Festival March	Herbert
Concerto for Clarinet THOMAS MARTIN	Shaw
An American in Paris	Gershwin

INTERMISSION

Runnin' Wild with the Boston Pops

In the Mood	Garland/Miller-Osser
A String of Pearls	Gray-Hayman
The Nearness of You MICHAEL MONAGHAN, vocalist	Carmichael/Washington-Sebesky
Anvil Chorus	Verdi-Finegan/Nestico
Moonlight Serenade	Miller-Hayman
Little Brown Jug	Eastburn-Nestico
American Patrol	Meacham/Haubrich-Sebesky
A Nightingale Sang in Berkeley Square MR. MONAGHAN	Maschwitz/Sherwin-Sebesky
Song of the Volga Boatmen	trad.-Finegan/Hayman
Runnin' Wild	Grey/Wood/Gibbs-Nestico

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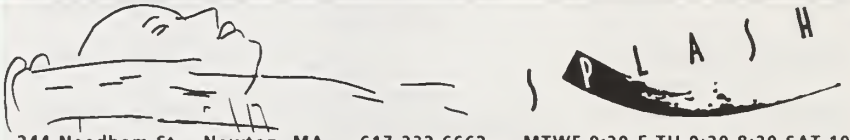

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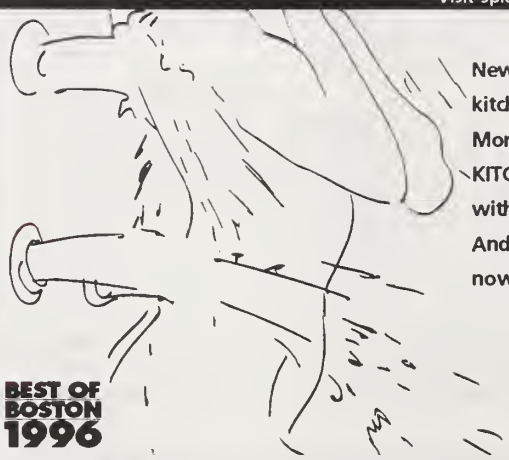

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JOY TO THE WORLD

Joy to the world! The Lord is come;
Let earth receive her King;
Let ev'ry heart prepare Him room.

And heaven and nature sing
And heaven and nature sing
And heaven, and heaven and nature sing.

-ORCHESTRAL INTERLUDE-

He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,

And wonders of His love,
And wonders of His love,
And wonders, and wonders of His love.

IT CAME UPON A MIDNIGHT CLEAR

It came upon a midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:

"Peace on the earth, goodwill to men,
From Heaven's all gracious King."
The world in solemn stillness lay,
To hear the angels sing.

AWAY IN A MANGER

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head;

The stars in the bright sky looked down where he lay.
The little Lord Jesus asleep on the hay.

JINGLE BELLS

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

A day or two ago
I thought I'd take a ride
And soon my dearest love
was seated by my side:

The horse was lean and lank,
Misfortune seemed his lot,
He got into a drifted bank
and we all got up-sot! Oh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas, We wish you a merry Christmas,
We wish you a merry Christmas, and a happy new year!

We wish you a merry Christmas, We wish you a merry Christmas,
We wish you a merry Christmas, and a happy new year!

Good tidings to you wherever you are,
Good tidings for Christmas and a happy new year!

We Wish You a Merry Christmas,
We Wish You a Merry Christmas,
WE WISH YOU A MERRY CHRISTMAS,
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SEIJI OZAWA, conductor
JOHN ALER, tenor
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THURS., FEB. 6, AT 10:30AM
ANDRÉ PREVIN, conductor and pianist
WILLIAM R. HUDGINS, clarinet
Music of GOULD, COPLAND, SCHUMAN, and GERSHWIN

WED., FEB. 12, AT 7:30PM
ANDRÉ PREVIN, conductor
Music of HAYDN and SHOSTAKOVICH

THURS., APRIL 3, AT 10:30AM
SEIJI OZAWA, conductor
MSTISLAV ROSTROPOVICH, cello
STEVE ANSELL, viola
Music of THOMAS, RANDS, and STRAUSS

WED., APRIL 23, AT 7:30PM
BERNARD HAITINK, conductor
YURI BASHMET, viola
Music of HAYDN, GUBAIDULINA, and BEETHOVEN

THURS., MAY 1, AT 10:30AM
BERNARD HAITINK, conductor
Music of STRAVINSKY and TCHAIKOVSKY

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February 6 & 8	Music of Copland, Gershwin, and Schuman	February 11
April 19 & 22	Music of Mozart and Schumann	February 15
April 24 & 29	Music of Gubaidulina and Beethoven	March 27 & April 1
May 1 & 3	Music of Stravinsky and Tchaikovsky	April 17 & 18

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Notes on the Music

The program for the 1996 Boston Pops holiday concerts feature selections with a Christmas or winter theme by composers past and present. Here are notes on some of the selections.

The German composer **Engelbert Humperdinck** (1854-1921) was an ardent devotee of Richard Wagner's music, and assisted him in preparations for the world premiere of *Parsifal.* Humperdinck went on to write operas himself, of which the most successful, by any measure, was based on the familiar fairy tale recounted by the Brothers Grimm of *Hansel and Gretel.* The opera combined fantasy and tunefulness with Wagnerian symphonic elaboration—an unlikely combination, but one that worked in this piece.

During his all-too-few thirty-seven years, Georges Bizet (1837-75), certainly best-known for his opera *Carmen*, developed a mastery of the musical theater scarcely

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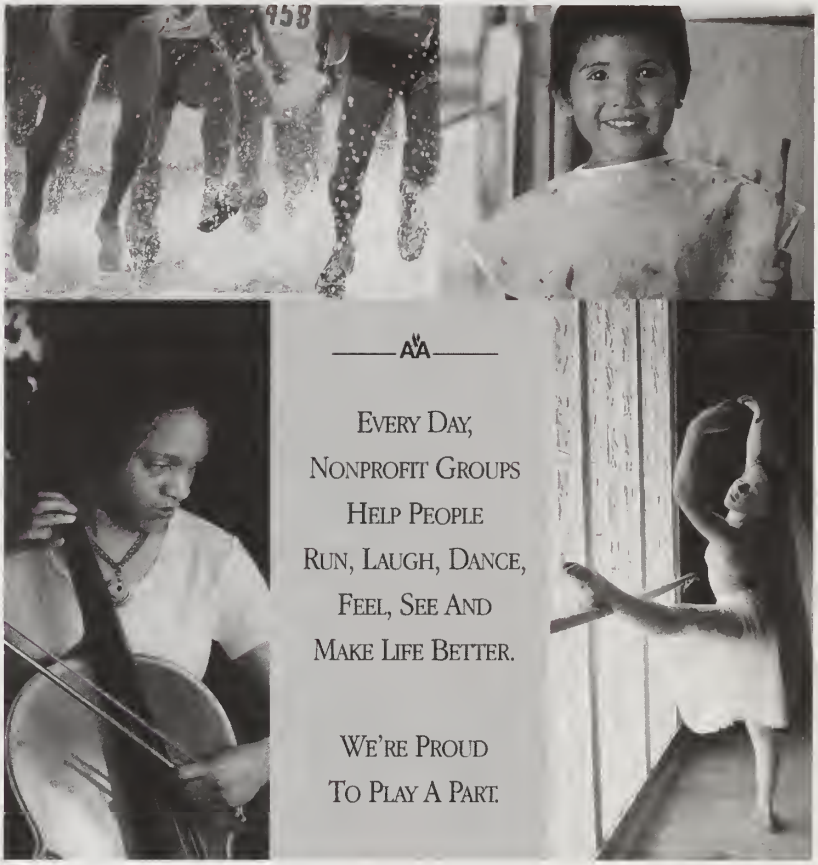

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known in France before or since. He was commissioned to write a score of incidental music to accompany a play by Alphonse Daudet entitled *L'Arlésienne* ("The Woman of Arles") for an orchestra limited to twenty-six instruments. The show closed in three weeks. The type of music Bizet had written—roughly corresponding to the background score accompanying a dramatic television program today—was in low estate, and none of the music critics even bothered to attend a performance. But the theater's conductor, Louis Reyer, who was also a composer, declared the music a masterpiece. The play was set in Provence, and the music is full of Provençal color, partly from the use of traditional themes of the region. Bizet arranged four numbers from the score into an orchestral suite. After his death, a second suite was prepared by Ernest Guiraud. The last of its four numbers is the lively and colorful *Farandole*, which includes "March of the Kings," a melody widely known as a Christmas carol.

Operas and ballets often have a Christmas theme. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed it.

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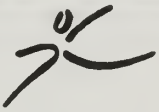

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Leroy Anderson (1908-75) became a well-known composer largely because he went to Harvard. But it wasn't his thorough training with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Boston Pops Conductor Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece called *Jazz Pizzicato*, an encore number for orchestral strings. When it was first played, in 1938, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride*), and the use of popular dance rhythms. Most of his works were written for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them—including *The Syncopated Clock* and *Blue Tango*—even made the Hit Parade.

A popular element in many Christmas stories is that of toys coming to life, as they do in *The Nutcracker*. The "Parade of the Wooden Soldiers" by **Leon Jessel** (1871-1942), a German composer of operettas and light music, evokes the charming image of toy soldiers coming to life and parading, with stiff-legged gait, across the stage.

New Haven-born Arthur Arshawsky became famous as one of the great clarinetists, bandleaders, and composers of the swing era under the name **Artie Shaw** (b.1910). In 1936 he founded a band with a most unusual instrumentation, including a string quartet, three rhythm instruments, and his own clarinet. Later he added two trumpets, trombone, sax, and a singer, but even so the group may have been too novel, because he was forced to disband it in 1937. The following year he created a more traditional swing band and recorded his first big hit, a version of Cole Porter's *Begin the Beguine*. Though he was seen as a rival and a challenge to Benny Goodman, Shaw was basically a very shy man who did not enjoy the limelight, and he largely withdrew from public performance after the early 1940s, though he continued to study and compose, flirting with classical music, as in his Concerto for Clarinet of 1940.

George Gershwin (1898-1937), already making his mark as a leading Broadway composer, agreed to write "a jazz concerto" for Paul Whiteman for a special "concert of modern music," to be given in New York's Aeolian Hall on February 12, 1924, a concert designed to illustrate Whiteman's contention that jazz could play a role in the world of symphonic music. The result was *Rhapsody in Blue*, and its premiere caused a sensation, elevating the 25-year-old composer to remarkable prominence among American musicians. The success of *Rhapsody in Blue* set Gershwin to thinking of wider horizons than the Broadway stage, so he accepted Walter Damrosch's commission of a symphonic work and composed *An American in Paris* after visiting that city in 1928. The tone poem is replete with musical suggestions of the lively French capital in all its Gallic charm, including hints of such typical tourist activities as dodging the taxicabs, whose horns can be heard in the score.

—Steven Ledbetter

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Debra Mann

Singer and pianist Debra Mann began classical piano studies at age six. She went on to study jazz piano at Miami Dade Junior College and in 1982 graduated *cum laude* from Boston's Berklee College of Music, where her teachers included Jeff Covell (jazz piano) and Ed Bedner (classical piano). Ms. Mann has also had training in voice (both classical and jazz vocal studies), advanced jazz improvisation, and composition. In 1982 she began performing as a solo act in the Boston area; that same year she joined Reminiscence, a six-piece jazz ensemble featuring four-part jazz vocals. She was with the group for several years, playing piano, singing, writing, and arranging. They performed throughout New England in jazz clubs and festivals and in 1983 recorded an album. Ms. Mann moved to Los Angeles in 1985, where she performed in various clubs and hotels and recorded demo projects. The following year she returned to New England and formed Pizazz, a five-piece band that performed together through 1990. That year Debra Mann also made a self-titled debut recording of original songs for Big Noise Records and formed the Debra Mann Jazz Trio and Quartet, which still performs regularly in the Boston, Providence, and Newport (R.I.) areas. In 1994 she released a trio recording (*From the Heart*), performed for Frank Sinatra, and, with her quartet, opened for jazz vocalist Kevyn Lettau at the Providence Waterfront Festival. In March 1995, marking Women's History Month, the Debra Mann Trio performed live on WGBH Radio's "MusicAmerica" program. Ms. Mann was instrumental in founding the Professional Musicians Support Group

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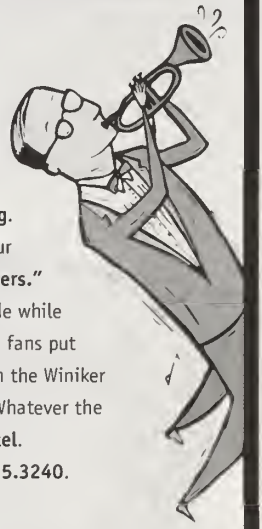
in Boston for the purpose of networking and maintaining a support system for female musicians; she went on to establish the Rhode Island chapter. Her more recent accomplishments include establishing a performance series with her trio at the Westin Hotel in Boston's Copley Place, appearing as a guest artist on Big Noise's acclaimed ten-CD compilation entitled *Digital Graffiti*, and instituting two courses at the Providence Learning Connection and the Music School. Debra Mann is making her debut with the Boston Pops Orchestra.

Rosemary Clooney

Making a return Boston Pops appearance, Rosemary Clooney celebrated her fiftieth year of singing professionally in 1995. Her career began in 1945 on WLW Radio in Cincinnati, where she sang duets with her sister Betty. In 1947 they joined Tony Pastor's band as "The Clooney Sisters," making their debut at The Steel Pier in Atlantic City. Two years later, Betty left the act and Rosemary signed a solo recording contract with Columbia Records. In 1951, her first single, "Come On-a My House," was an immediate and enormous success. This one song catapulted her to stardom, and she spent the next few years in a whirlwind of professional activity. Ms. Clooney starred in the 1954 classic film *White Christmas* and hosted her own syndicated music series, "The Rosemary Clooney Show," in 1956-57. She was the subject of a 1982 CBS-TV movie, *Rosie: The Rosemary Clooney Story*, based on her autobiography *This For Remembrance*. Since her month-long appearance at New York's Rainbow & Stars in February 1990, she has returned there annually for standing-room-only month-long engagements; she will open there on Mother's Day 1997. In 1991 Rosemary Clooney performed for the first time at Carnegie Hall, with a program entitled "In Concert: Rosemary Clooney and the Arrangers." She returned to Carnegie Hall in 1993 with a tribute to Bing Crosby, and in September of this year with "Rosemary Clooney Sings Nelson Riddle." In 1995 she was nominated for an Emmy Award as "Outstanding Guest Actress in a Drama Series" for her role in the hit NBC series "ER." Since 1977 Rosemary Clooney has recorded for Concord Jazz; her twentieth album for that label, released earlier this year, is entitled *Dedicated to Nelson*. Just released is her first "official" Christmas album. Entitled *White Christmas*, it features twenty-one holiday favorites and includes a duet with Michael Feinstein and a special guest appearance by her brother, Nick Clooney. Rosemary Clooney received Grammy nominations for her 1992 release *Girl Singer* and for her next album, *Do You Miss New York?* She was also nominated for the 1995 recording *Demi-Centennial*, marking her fifty years in show business. Also in celebration of that anniversary was a 90-minute television special entitled "Rosemary Clooney's Demi-Centennial: A Girl Singer's Golden Anniversary Celebration." The program, which featured both live performances and tributes, had its world premiere on the Arts & Entertainment Network in November 1995. In May 1993 Rosemary Clooney and Linda Ronstadt appeared as guest artists with John Williams and the Boston Pops Orchestra in a performance taped for the PBS series "Evening at Pops."

Sing & Swing



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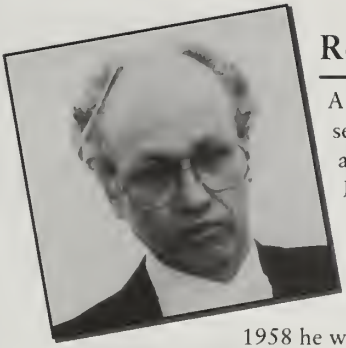

Ronald Knudsen

A member of the Boston Symphony Orchestra violin section since 1965, Ronald Knudsen holds the Edgar and Shirley Grossman chair. Before coming to Boston, Mr. Knudsen was a member of the Baltimore and Detroit symphony orchestras. He received his early musical training in Minneapolis. and from 1952 to 1959 studied with violinist William Kroll at the Peabody Conservatory of Music in Baltimore. In 1958 he was a fellowship student at the Tanglewood Music Center, where he was concertmaster and soloist with the TMC Orchestra. Mr. Knudsen has been heard frequently in the Boston area as soloist and in chamber music programs. He has been soloist with the Boston Pops Orchestra and the symphony orchestras of Brockton, Newton, Wellesley, and Worcester. Original violinist of the new music ensemble Collage, Mr. Knudsen also helped to found the Curtisville Consortium in 1970; he is currently music director of that ensemble. He is a former faculty member of the Boston University Tanglewood Institute and the All Newton Music School, and is currently a member of the latter's board of directors. Mr. Knudsen has also been active in community orchestras in the Boston area. From 1970 to 1988 he was active both as concertmaster and conductor of the Brockton Symphony Orchestra, and from 1982 to 1995 he served as music director of the Newton Symphony. In the summer of 1995 he was invited by the newly formed New Philharmonia Orchestra to be its music director; his work with that ensemble has earned public acclaim. Ronald Knudsen has conducted Boston Pops concerts on many occasions since his debut in June 1990, when he led concerts featuring his son, BSO cellist Sato Knudsen, as soloist. His most recent Boston Pops guest conducting appearances were in spring 1995.

Art Exhibitions in the Cabot-Cahners Rooms

Throughout the 1996-97 season, the Boston Symphony Orchestra is continuing the tradition of exhibiting art works in the Cabot-Cahners Room on the first-balcony level of Symphony Hall. Sponsored by the Boston Symphony Association of Volunteers, the exhibitions for 1996-97 continue with scissorcuts by the Guild of American Paper Cutters, on display through December 17. Scissorcuts originated in China, with shadow theater figures created from leather and paper cut out with knives. The art came to Europe from China, through India, Java, and Persia, in the seventeenth century, when white, black, and colored papers were cut with knives or very fine scissors. This show will be followed by an exhibition, assembled by Joseph Gropper of the Gropper Art Gallery, of watercolors by Katharine Gericke (1893-1974), daughter of the BSO's second music director Wilhelm Gericke. Never before seen in America, Katharine Gericke's landscapes reflect her close artistic ties to music centers such as Salzburg and Venice in the '20s and '30s. For further information please contact the Volunteer Office at (617) 638-9390. The orchestra receives 20% of the proceeds from the sale of every art work.

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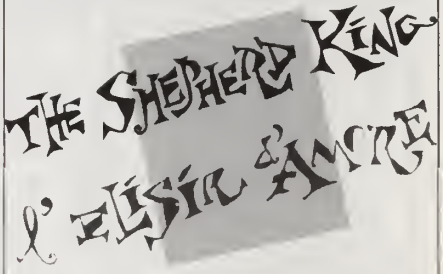

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Bruce Hangen

A frequent Boston Pops guest conductor, Bruce Hangen was Music Director of the Omaha Symphony Orchestra for nine seasons; in 1993-94 he became Artistic Director and Principal Conductor, a position he retained through the 1994-95 season. As music director, Mr. Hangen initiated and oversaw substantial growth of the orchestra's activities, including the doubling of its classical series concerts, the expansion of the pops programs, and the creation of such new programs as the Magic Carpet concerts, afternoon matinees, family series, and the annual "Magic of Christmas" concerts. Mr. Hangen has been responsible for many commissions and has led more than two dozen world premiere performances. With the Omaha Symphony, he conceived and performed many events in collaboration with other performing arts organization, such as a fully-staged production of Orff's *Carmina burana*. Their 1992 celebration of the Native American, entitled "West Meets West," received national acclaim and was featured on *CBS Sunday Morning*. Under Mr. Hangen's direction, the orchestra's touring program expanded as well, to include performances in more than thirty communities in four states.

Currently Artistic Director of the Portland (Maine) Opera Repertoire Theater, Bruce Hangen has appeared as guest conductor with the New York Philharmonic, Minnesota Orchestra, Baltimore Symphony, Atlanta Symphony, and New Jersey Symphony. He has also conducted orchestras in other U.S. cities, including Syracuse, Houston, Birmingham, New Orleans, San Antonio, Hartford, and New Haven. He has had repeat engagements with the Tulsa and Rochester philharmonics, the Grand Rapids and Spokane symphony orchestras, and the Boston Pops and Boston Pops Esplanade orchestras. His recent guest conducting engagements have included concerts with the Great Woods Festival Orchestra and at Ottawa's National Arts Centre Theatre, and a return to the New Jersey Symphony. Bruce Hangen served for ten seasons (1976-86) as music director and conductor of the Portland (Maine) Symphony. His earlier background includes six years with the Denver Symphony, as assistant and associate conductor, four years as music director of the Arapahoe Chamber Orchestra in Denver, six summers as assistant conductor of the Colorado Philharmonic (now the National Repertory Orchestra), and positions as assistant conductor of the Syracuse Symphony and Buffalo Philharmonic and faculty conductor at the Eastman School of Music. A graduate of the Eastman School of Music with a major in conducting, Bruce Hangen was a conducting fellow at the Tanglewood Music Center for two summers. He was awarded an honorary doctorate from the University of New England, and in Omaha was the recipient of the ICAN Foundation's 1990 Browning Award for Career Excellence and Vision. He maintains a strong commitment to education in the arts by serving as an involved overseer of his own orchestra's programs and by conducting youth orchestras across the country.

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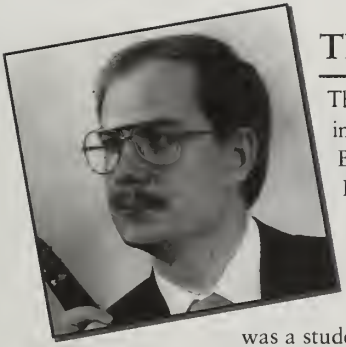

Thomas Martin

Thomas Martin joined the Boston Symphony Orchestra in the fall of 1984 as second clarinet and is now the BSO's associate principal clarinet and E-flat clarinetist. He is also principal clarinet of the Boston Pops Orchestra. Before joining the Boston Symphony he was principal clarinet of the Alabama Symphony Orchestra. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and former BSO clarinetist Peter Hadcock. He also participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has also appeared in the Supper Concerts series at Symphony Hall, in the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum. He made his debut as Boston Pops soloist in June 1996.

Michael Monaghan

A freelance woodwind player in Boston for twenty-five years, Michael Monaghan also works as a freelance jazz musician, studio singer (mostly for commercials), and back-up vocalist. He is a graduate of the Boston Conservatory and did graduate work at the University of Massachusetts and the Eastman School of Music. Mr. Monaghan's freelance work includes performances with the Boston Symphony and Boston Pops orchestras; with orchestras for Boston Ballet, Joffrey Ballet, and Bolshoi Ballet; and in pit orchestras for touring shows, including *Cats*, *Phantom of the Opera*, *Porgy and Bess*, *Sweeney Todd*, and others, at the Wang, Shubert, and Colonial theaters in Boston. In addition, Mr. Monaghan has performed with popular entertainers, including Frank Sinatra, Tony Bennett, and Ray Charles, among many others. Mr. Monaghan has been a member of the Herb Pomeroy Jazz Orchestra; his jazz experience also includes performing at Carnegie Hall with Mel Tormé and at the Newport Jazz Festival (NY) with Gerry Mulligan, participating in Rosemary Clooney's "Demi-Centennial" special on A&E, and playing with the Woody Herman Band, the American Jazz Philharmonic Orchestra, and with many jazz artists, among them Anita O'Day, Buddy Rich, and Chick Corea. His Boston Pops experience includes working with Arthur Fiedler, John Williams, and Keith Lockhart at Symphony Hall, on "Evening at Pops," and on recordings, including a number of saxophone solos on *Runnin' Wild*, Mr. Lockhart's first recording with the Boston Pops Orchestra.

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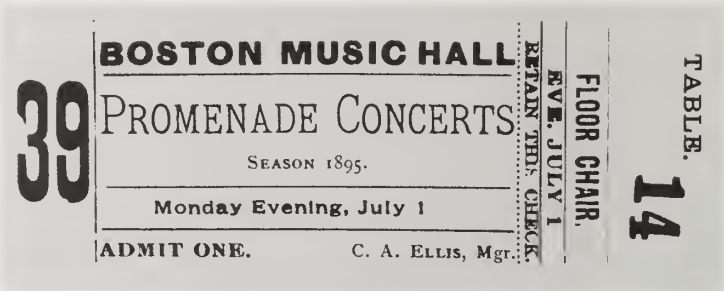

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Holiday greetings and welcome to the thirteenth annual *A Company Christmas at Pops!* The Boston Symphony Orchestra and the 1996 *A Company Christmas at Pops* Committee are delighted to have you and your guests in attendance for this evening's festivities.

Once again, New England business leaders have demonstrated their outstanding support of this annual fund raiser for the Boston Symphony Orchestra. This year *A Company Christmas at Pops* will raise approximately $600,000, essential funding that supports the activities of the Boston Symphony and Boston Pops orchestras. We are grateful that you share in the BSO's commitment to provide community performances, professional training, and music education of the highest standards.

We are thrilled to have children from various Boston schools and youth programs joining us this evening to celebrate the holidays. Each year, individuals and corporations contribute to the Children's Program which brings 200 children to *A Company Christmas at Pops.* This underwriting allows the Boston Symphony Orchestra and its corporate guests to give the gift of music to these very special young people. Please take a moment to read the section in this program book which describes the schools and organizations which are here tonight.

Joining Keith Lockhart and the Boston Pops Orchestra this evening will be vocalist, Debra Mann, the Tanglewood Festival Chorus, John Oliver, Conductor, and Peter Lynch reading *'Twas the Night before Christmas.* As always, you may see surprise guests and familiar faces take their places on stage throughout the evening.

Thank you for your continued support of *A Company Christmas at Pops.* We hope that you and your guests enjoy the program. Best wishes for the holidays and have a happy and healthy New Year!

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Business Leadership Association

For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston and throughout the world. As the largest orchestral organization in the world, the BSO extends its reach to diverse audiences well beyond Symphony Hall and touches the lives of tens of millions of people each year through its touring, recordings, and radio and television broadcasts.

The price to achieve and sustain the artistic aspirations of the BSO is extremely high, however, and although operating revenues cover nearly 65% of fixed costs, the BSO begins each year with an operating shortfall of nearly $12 million towards a budget of more than $48 million. Fifteen years ago, a group of New England business leaders formed the *Business Leadership Association* (BLA), with the hope of building a strong coalition of corporate support for the Orchestra.

Today, this vital partnership contributes approximately 10% of the Orchestra's fixed operating costs annually. The dynamic and loyal support of the Business Leadership Association has been instrumental in ensuring that the rich legacy of the BSO can continue for generations to come.

The Business Fund

The core of the Boston Symphony Orchestra's corporate fund-raising program, the Business Fund provides essential operating support to allow Youth Concerts and all other community outreach and educational programs to continue. A minimum gift of $1,800 to the Business Fund entitles you to the following benefits:

Program Recognition – Your company and senior executive will receive a complimentary listing in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concert-goers.

Priority Ticket Reservations – You will receive priority ticket order forms to purchase tickets for symphony season events.

Ticket Assistance – You may obtain concert tickets, depending upon availability, by calling the Corporate Development Office at 617/638-9270.

Priority Seating – You will have the option to purchase choice seats, reserved exclusively for Business Fund donors, in "Corporate Corner at Pops" at select Boston Pops concerts.

Beranek Room Privileges – You will receive the privileged use of the Beranek Room, a private patron's lounge that offers a private coat check and an elegant setting for socializing with friends or hosting business clients before concerts and during intermission.

Symphony Shop Discount – You will be entitled to a 10% discount on all merchandise in the Symphony Shop located in Symphony Hall.

Donors of $2,500 or more are also eligible to receive complimentary tickets to Spring Boston Pops concerts, Open Rehearsals, or Tanglewood. Donors who give at higher levels are eligible for additonal valuable benefits. Please contact the Corporate Programs office for further details.

Events

Presidents at Pops – This exclusive benefit concert is dedicated to entertaining and saluting companies for their support of the Boston Symphony Orchestra. It is the largest fund-raising event of its kind in the country, bringing together 120 companies and their guests for a gala Boston Pops performance and raising nearly $850,000 for the BSO every year. Sponsorship packages include 20 tickets to the concert gala complete with cocktails and gourmet boxed supper.

A Company Christmas at Pops – A popular holiday tradition for the business community, *A Company Christmas at Pops* features the Boston Pops with music and entertainment in the spirit of the season. Festivities include a reading of *'Twas the Night Before Christmas* by a special guest narrator, a visit from Santa, and a sing-along finale of favorite holiday tunes. Sponsorship packages include 16 tickets to the concert gala complete with cocktails and gourmet boxed supper.

BSO/2000 Campaign

The Boston Symphony Orchestra has launched a campaign to raise $130 million for the orchestra by the year 2000. The Campaign, the largest ever by a symphony orchestra, is necessary if the BSO is to continue in its established role as a musical leader and educator. This comprehensive campaign will raise $73.5 million in new endowment, $45 million in annual operating funds, and $11.5 million to be used for capital proejcts, including restoring and refurbishing world-famous Symphony Hall in time for its 100th birthday in the year 2000.

Corporate giving to the Business Fund, *A Company Christmas at Pops,* and *Presidents at Pops* is vital to completion of the annual operating funds goal of the BSO/ 2000 Campaign. Your support for tonight's event will help to ensure the success of this important effort. On behalf of campaign co-chairs, R. Willis Leith, Jr. and Edith L. Dabney, and the entire BSO organization, thank you!

To find out more about the Business Leadership Association or the BSO/2000 Campaign, contact Anne Cademenos, Associate Director of Corporate Programs, at 617/638-9298.

Photo: Miro Vintoniv

The team is readied for their debut with the Boston Pops Orchestra (left to right): Michael Kennedy, Citizens Energy Corporation; Lois Silverman, CRA Managed Care; Bernard Cammarato, TJX Companies; Salvatore Balsamo, Technical Aid Corporation; Teresa Heinz; Maestro Keith Lockhart; Roy MacDowell, The MacDowell Company; Leo Beranek; Charles K. Gifford, BankBoston; Richard DeAgazio, Boston Capital Partners; William Crozier, BankBoston.

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Children's Program 1996

The *A Company Christmas at Pops* Committee welcomes children from

Catholic Charities
Colonel Daniel Marr Boys and Girls Club
Mother Caroline Academy
Nativity Preparatory School, Roxbury
New England Home for Little Wanderers
Robert F. Kennedy Children's Action Corps
Trotter School

as our special guests this evening

We also wish to express our deepest gratitude to the following for their generous contributions to the Children's Program:

BostonCoach
FAO Schwarz
Sheraton Boston Hotel & Towers
TJX Companies, Inc.

Photo: Miro Vintoniv

The children are visited by a couple of Filene's Angels during last year's dinner.

We would like to thank the following individuals and corporations who have so generously contributed to the Children's Program by sponsoring one of the two hundred children attending this evening's *A Company Christmas at Pops.*

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Catholic Charities

Catholic Charities, the social service agency of the Archdiocese of Boston, is dedicated to improving the lives of the poor in Eastern Massachusetts. Founded in 1903 as a child welfare agency, Catholic Charities has consistently expanded its services to meet the needs of children, teens, working families, and senior citizens. The mission of Catholic Charities is simple: to provide service to those most in need, to advocate for justice, and to convene the Church and other people of good will to do the same. Tonight, we are pleased to welcome children from four of Catholic Charities' eight community service centers: El Centro del Cardenal in the South End, Emmanuel House in Roxbury, the Haitian Multi-Service Center in Dorchester, and the Laboure Center in South Boston.

The Colonel Daniel Marr Boys and Girls Club

The Colonel Daniel Marr Boys and Girls Club was opened in 1974 to offer important programs and to provide the necessary services to meet the needs of the youth in Dorchester. Initially, the Club operated on an annual operating budget of $100,000. Today, the annual operating budget exceeds one million dollars and the agency registers more than 2,500 kids each year. Its mission statement reads, in part – "To meet the needs of children of all races, and ethnic backgrounds from in and around Dorchester, by providing structure and opportunities which promote healthy growth and development, so that each child may reach their full potential."

Mother Caroline Academy

Mother Caroline Academy is a middle school (grades five through eight) dedicated to educating girls in an academically challenging and highly disciplined learning environment. The school, administered by the School Sisters of Notre Dame, is meant to target and educate girls from economically disadvantaged families who would not otherwise have access to a private or parochial school education. The purpose of Mother Caroline Academy is to provide an atmosphere of learning that will educate approximately 60 young girls annually, helping them to develop the capacity for critical thinking and to become competent and comfortable with learning skills necessary for academic success.

Nativity Preparatory School, A Jesuit Learning Center

Nativity Preparatory School is a Jesuit middle school dedicated to educating highly motivated young men from the inner-city neighborhoods of Boston. Staffed entirely by full-time volunteers, Nativity Prep offers an academically challenging and highly structured program that includes a full-day schedule of classes, an evening study program, Saturday field trips, and a summer camp. The goals of the tuition-free school are to prepare students for admission to quality high schools and to provide them with the encouragement, tutoring, and financial support to perform well at that level.

The New England Home for Little Wanderers – Longview Farm

The New England Home for Little Wanderers is a non-profit, non-sectarian private child welfare agency. Founded in 1865 as an orphanage, the Home today offers a range of residential, day, special-education, transition-to-independent-living, adoption and family-preservation programs. The New England Home for Little Wanderers services children aged 5-19, and their families in greater Boston and eastern Massachusetts, with facilities in Dorchester, Jamaica Plain, Norwood, Walpole, Waltham, and Watertown.

The Robert F. Kennedy Children's Action Corps

The Robert F. Kennedy Children's Action Corps, established in 1969 as a tribute to Senator Robert Kennedy, is a private non-profit child-welfare agency. In 12 residential and outreach programs across Massachusetts, the RFK Children's Action Corps provides quality care, treatment, and education for troubled children ages 6 to 18. Our goal is to help children develop into healthy, positive adults.

The Trotter School

The William Monroe Trotter School was founded in September 1969 and began as one of the first magnet elementary schools in Boston. The school serves a diverse cross-section of students and seeks to infuse music into a multi-cultural curriculum to develop its students to their fullest potential. In addition to an instrumental program, the school boasts a chorus of more than 100 voices who have performed at Symphony Hall with John Williams. The Trotter School is one of the Boston Public Schools participating in the Boston Music Education Collaborative, a program which seeks to introduce music into the Boston Public Schools and which is jointly supported by the Boston Symphony, the New England Conservatory, the WGBH Educational Foundation, and the Boston Public Schools.

Acknowledgments

The *A Company Christmas at Pops* Committee wishes to express its sincere appreciation to the following for their generous contribution to this evening's holiday benefit performance.

Ariadne Clifton

BostonCoach

Boyd/Smith Inc.

Chanel

DesignWise

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Garage Management

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Label Art

Merrill Corporation

Neiman Marcus

Prudential Center Garage

Sheraton Boston Hotel & Towers

The TJX Companies, Inc.

Uptown Garage

Tonight's Menu

December 18, 1996

Assorted and Spiced Bread Straws
(Fennel, Poppyseed, Cajun, Cheese)
Asian Shrimp Puffs
Brie En Croute with Thin Sliced French Bread
garnished with Fruits of the Season
Green & Red Crudité of Vegetables
served with a Gorgonzola Dip

Game Hen Terrine
with Green Peppercorns, Orange Ancho Vinaigrette,
served with Baby Lettuces

Mandarin Orange Glazed Tenderloin of Beef
served with Asian Wheat Noodles tossed with a Sesame Dressing,
Crisp Snow Peas & Carrots

Chocolate "Buche de Noel"
with Swiss White Chocolate Mousse & an Almond Dacquoise

Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.

A trash bag has been provided for your convenience.
Please take your supper box home with you.

Chanel Perfume compliments of Neiman Marcus and Chanel.

Dinner catered by Ariadne Clifton Catering.

Photo: Miro Vintoniv

About The Pops

Keith Lockhart

In February 1995, Keith Lockhart was named twentieth Conductor of the Boston Pops Orchestra since its founding in 1885. During his first two seasons, Mr. Lockhart conducted more than one hundred concerts; made thirteen television shows, including eight new programs for PBS's "Evening at Pops," the annual "Pops Goes The Fourth" shown nationally on A&E, and "Holiday at Pops," also broadcast on A&E; and led three national tours with the Boston Pops Esplanade Orchestra. In addition, he made a new recording with the Boston Pops Orchestra for RCA Victor, as part of a four-year, six-album exclusive recording contract with RCA Victor, the orchestra's original label, for which Arthur Fiedler made many hit recordings.

Highlights of the current season include Mr. Lockhart's Carnegie Hall debut with the Boston Pops Orchestra in October; the release that same month of *Runnin' Wild: The Boston Pops Plays Glenn Miller,* Mr. Lockhart's first recording with the Boston Pops Orchestra; a holiday tour of the western United States with the Boston Pops Esplanade Orchestra in early December; a series of Holiday Pops concerts at Symphony Hall; and a tour to Japan with the Boston Pops Orchestra in June 1997.

Born in Poughkeepsie, New York, in 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven and holds degrees from Furman University in Greenville, South Carolina, and Carnegie-Mellon University in Pittsburgh. He held positions in Pittsburgh and Akron before becoming a Conducting Fellow of the Los Angeles Philharmonic Institute in 1989. The following year he moved to Cincinnati as Assistant Conductor of the Cincinnati Symphony Orchestra, later serving as Associate Conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras, while also becoming Music Director of the Cincinnati Chamber Orchestra, a title he still holds. He studied piano with John Noel Roberts, Gwendolyn Stevens, and Maria-Regina Seidlhofer of the Vienna Hochschule. His training as a conductor includes study with Istvan Jaray, Otto-Werner Mueller, Harold Farberman, and Werner Torkanowsky.

In 1992, Mr. Lockhart made his commercial recording debut as the conductor of *Christmas Songs,* a Telarc release with Mel Tormé accompanied by the Cincinnati Sinfonietta. Prior to his Boston Pops debut in June 1993, Mr. Lockhart served as conductor for a tour by vocalist Mandy Patinkin. As a guest artist, Mr. Lockhart has conducted the Chicago Symphony Orchestra, the Los Angeles Philharmonic, the Toronto Symphony, the Cleveland Orchestra, the Indianapolis Symphony, the Eugene Symphony, the Long Island Philharmonic, the Los Angeles Chamber Orchestra, and the Orquesta Sinfonica de Tucumán (Argentina), and is a frequent guest conductor with the Naples (Florida) Philharmonic. Guest conducting appearances for the coming year include his debut with the Montreal Symphony and concerts with the Utah Symphony and the Colorado Symphony. In addition, Mr. Lockhart will lead performances of Douglas Moore's opera *The Ballad of Baby Doe* with the Washington Opera at the Kennedy Center in February 1997.

With his appointment to the position of Boston Pops Conductor, Keith Lockhart succeeded John Williams who held that position from 1980 to 1993. Named Boston Pops Conductor at age 35, Mr. Lockhart is only the third conductor to lead the orchestra since 1930, when Arthur Fiedler, who was himself 35, began his tenure with the orchestra. At the time of his appointment, Mr. Lockhart also became Conductor of the Boston Symphony Orchestra Youth Concerts, in which capacity he leads fifteen educational concerts annually for schoolchildren and families from Boston and the surrounding communities. In addition, he serves as a godparent to the Emily Fifield Elementary School in Dorchester as part of the Boston Music Education Collaborative, a partnership of the Boston Public Schools, the Boston Symphony Orchestra, the New England Conservatory, and WGBH.

Mr. Lockhart holds both the Julian and Eunice Cohen Boston Pops Conductor's Chair and the Germeshausen Family Boston Symphony Youth Concerts Conductor's Chair. In May 1996, Mr. Lockhart was awarded an honorary doctorate from The Boston Conservatory.

Timeline History of the Boston Pops

1885

Emulating continental garden concerts, the BSO establishes the first Promenade Concert at the old Boston Music Hall. It's the start of a great American musical tradition.

1899

The Promenade Concerts become more "American" with more American music and the adoption of John Philip Sousa's "The Stars and Stripes Forever!" as its regular grand finale.

1900

With the infusion of more "popular" American music in its programs, the Promenade Concerts are now officially known as the "Pops."

1930

After several decades of European conductors, the BSO appoints American-born Arthur Fiedler, a violist in the orchestra, to take up the baton.

For the next 50 years, Maestro Fiedler reshapes the Pops for the twentieth century, bringing music to the east bank of the Charles River with free Esplanade Concerts, and rousing audiences with symphonic jazz and Broadway hits.

1935

Maestro Fiedler leads the Pops, under the name "The Boston Pops Orchestra," in its first recordings. "Jalousie" becomes the first orchestral record to sell more than a million copies.

The Boston Pops Orchestra

Keith Lockhart
Conductor

Julian and Eunice Cohen Boston Pops Conductor's Chair, fully funded in perpetuity

John Williams
Laureate Conductor

Harry Ellis Dickson
Associate Conductor Laureate

First Violins
Tamara Smirnova
Leo L. Beranek Chair
Bo Youp Hwang
Edward and Bertha C. Rose Chair
Lucia Lin
Leo Panasevich
Gottfried Wilfinger
Alfred Schneider
Raymond Sird
Amnon Levy
*Harvey Seigel
*Nancy Bracken
*Aza Raykrsaum
*Bonnie Bewick
*James Cooke
*Victor Romanul
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Vyacheslav Uritzky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
Jerome Rosen
*Sheila Fiekowsky
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
*Nicole Monahan
*Kelly Barr
§Joseph Conte
§Joseph Scheer

**Participating in a system of rotated seating*

§Substituting

Violas
Hui Liu
Deborah and Michael Davis Chair
Robert Barnes
Burton Fine
Joseph Pietropaolo
*Michael Zaretsky
*Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka

Cellos
Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young
*Andrew Pearce

Basses
Lawrence Wolfe
Charles and JoAnne Dickinson Chair
John Salkowski
*James Orleans
*Todd Seeber
*John Stovall
*Dennis Roy
§Joseph Holt

Flutes
Fenwick Smith
§Marianne Gedigian

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1952

Arthur Fiedler continues to propel the Boston Pops into the national and international limelight with local radio broadcasts and ...

1969

...with "Evening at Pops" on national public television.

1976

The popularity of the Boston Pops grows unabated. A special bicentennial program on the Esplanade draws more than 400,000 people, the biggest audience in orchestral concert history.

1980

Following Fiedler's death in 1979, the BSO appoints a new conductor, John Williams, an American composer of popular film scores including "Star Wars."

John Williams preserves and broadens the Boston Pops' musical excellence and spirit, adding new compositions, increasing the orchestra's reputation worldwide, and leading best-selling recordings.

1993

John Williams assumes the title of Laureate Conductor.

1995

Keith Lockhart raises the baton for a new generation of Boston Pops fans.

1996

The Boston Pops has much to celebrate: more than a century of rich musical traditions, the 13th year of A Company Christmas at Pops, and a $5 million endowment for the Boston Pops Conductor's Chair from Julian and Eunice Cohen.

Photo: Miro Vintoniv

Tonight's Program

Tonight's Program

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

Wednesday evening, December 18, 1996, at 8

A COMPANY CHRISTMAS AT POPS

Gloria	Bass
Prelude to *Hansel and Gretel*	Humperdinck
Carol of the Bells	Wilhousky-Courage
A Visit from St. Nicholas *('Twas the Night Before Christmas)* Text by Clement C. Moore Peter S. Lynch, *narrator*	arr. Reisman
Waltz of the Snowflakes, from *The Nutcracker*	Tchaikovsky
A Christmas Festival Joy to the World – Deck the Halls – God Rest Ye Merry, Gentlemen – Good King Wenceslas – Hark! The Herald Angels Sing – Silent Night – Jingle Bells – O Come All Ye Faithful	arr. Anderson/Courage

INTERMISSION

Christmas Medley Here We Come A-Caroling – Oh! Christmas Tree – I Saw Three Ships	arr. Hayman

PRESENTING DEBRA MANN

Selections to be announced from the stage	
Mary's Little Boy Child	Hairston-Hollenbeck
The Twelve Days of Christmas	trad.-Parker/Shaw
Sleigh Ride	Anderson/Parish-Goldberg
We Wish You a Merry Christmas Sing-Along Joy to the World – It Came Upon a Midnight Clear – Away In a Manger – Jingle Bells – We Wish You a Merry Christmas	arr. Hayman

Boston Pops scenic environment by Peter Wexler, Inc.

The Boston Pops Orchestra may be heard on RCA Victor, Sony Classical, and Philips Records.

Baldwin Piano

The Boston Pops New Music Program is principally funded by a generous gift from the Chiles Foundation of Portland, Oregon.

We Wish You A Merry Christmas Sing-Along

JOY TO THE WORLD

Joy to the world! The Lord is come;
Let earth receive her King;
Let ev'ry heart prepare Him room.

And heaven and nature sing
And heaven and nature sing
And heaven, and heaven and nature sing.

~Orchestral interlude ~

He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,

And wonders of His love,
And wonders of His love,
And wonders, and wonders of His love.

IT CAME UPON A MIDNIGHT CLEAR

It came upon a midnight clear,
That glorious song of old,
From angels bending near the earth,
To touch their harps of gold:

"Peace on the earth, goodwill to men,
From Heaven's all gracious King."

The world in solemn stillness lay,
To hear the angels sing.

AWAY IN A MANGER

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head;

The stars in the bright sky looked down where
he lay.
The little Lord Jesus asleep on the hay.

JINGLE BELLS

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

A day or two ago
I thought I'd take a ride
And soon my dearest love
was seated by my side:

The horse was lean and lank,
Misfortune seemed his lot,
He got into a drifted bank
and we all got up-sot! Oh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

Jingle bells, jingle bells,
Jingle all the way;
Oh what fun it is to ride
in a one-horse open sleigh!

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
and a happy new year!

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
and a happy new year!

Good tidings to you wherever you are,
Good tidings for Christmas and a happy new year!

We Wish You a Merry Christmas,
We Wish You a Merry Christmas,
WE WISH YOU A MERRY CHRISTMAS,
AND A HAPPY NEW YEAR!

Guest Artists

Peter S. Lynch

Peter Lynch is a member of the Board of Trustees of the Fidelity Group of Funds. From May 1977 to May 1990, he was the portfolio manager of Fidelity's Magellan Fund, which rose 28-fold per share, making it the best-performing fund in the world. In May 1977, Magellan was only $20 million in size. By the time Mr. Lynch retired in 1990, it was over $14 billion and had more than a million shareholders, making it the largest equity fund in the world. In the last five years that Magellan was the largest fund in the world, it outperformed 99% of all stock funds.

Mr. Lynch also was executive vice president and director of Fidelity Management & Research Company, a managing director of FMR Corp. and a leader of the Growth Group at Fidelity Investments. Author of the bestseller, *One Up On Wall Street,* Mr. Lynch completed his second book in March of 1993. This book, *Beating The Street,* remained #1 on the *New York Times* best-seller list for 8 weeks. His first book was translated into Japanese, Swedish, Korean, German, Spanish, and French. In January of 1996, Mr. Lynch co-authored *Learn to Earn,* a beginner's guide to the basics of investing and business.

Prior to joining Fidelity Investments in 1969, Mr. Lynch served as a lieutenant in the U.S. Army. He is a member and former director of the Boston Society of Security Analysts. Mr. Lynch is a 1965 graduate of Boston College and an M.B.A. graduate of the University of Pennsylvania-Wharton School of Business Administration. Mr. Lynch serves on the boards of directors of numerous charitable organizations.

Debra Mann

Singer and pianist Debra Mann began classical piano studies at age six. She went on to study jazz piano at Miami Dade Junior College and in 1982, graduated *cum laude* from Boston's Berklee College of Music, where her teachers included Jeff Covell (jazz piano) and Ed Bedner (classical piano). Ms. Mann has also had training in voice (both classical and jazz vocal studies), advanced jazz improvisation, and composition. In 1982, she began performing as a solo act in the Boston area; that same year she joined Reminiscence, a six-piece jazz ensemble featuring four-part jazz vocals. She was with the group for several years, playing piano, singing, writing, and arranging. They performed throughout New England in jazz clubs and festivals and in 1983 recorded an album. In 1985, Ms. Mann moved to Los Angeles where she performed in various clubs and hotels there and recorded demo projects. The following year, she returned to New England and formed Pizazz, a five-piece band that performed together through 1990. That year, Debra Mann made a self-titled debut recording of original songs for Big Noise Records and formed the Debra Mann Jazz Trio and Quartet, which still performs regularly in the Boston, Providence, and Newport (R.I.) areas. In 1994, she released a trio recording (*From the Heart),* performed for Frank Sinatra, and, with her quartet, opened for jazz vocalist Kevyn Lettau at the Providence Waterfront Festival. In March 1995, marking Women's History Month, the Debra Mann Trio performed live on WGBH Radio's "MusicAmerica" program. Ms. Mann was instrumental in founding the Professional Musicians Support Group in Boston for the purpose of networking and maintaining a support system for female musicians; she went on the establish the Rhode Island chapter. Her more recent accomplishments include establishing a performance series with her trio at the Westin Hotel in Boston's Copley Place, appearing as a guest artist on Big Noise's acclaimed ten-CD compilation entitled *Digital Graffiti,* and instituting two courses at the Providence Learning Connection and the Music School. Debra Mann is making her debut with the Boston Pops Orchestra.

The Trotter School Concert Chorus

The Trotter School is committed to excellence in education, to helping each child learn and grow, and to teaching respect for all races and cultures. Founded in 1969, the William Monroe Trotter School was a showcase for new methods of teaching, such as the multi-graded classroom.

The school has wonderful music programs. Most students have a weekly class with music specialist Ms. Rose Holland. Students learn to sing and are introduced to music theory and the recorder. Ms. Holland also directs the Trotter Concert Chorus which is made up of students from grades 2-5. The chorus practices during the school day and/or before or after school hours. To become a chorus member, you must be doing well in school and have an A or B in conduct and effort. The chorus performs for the school at a December holiday show and again at a May concert. Chorus members are also asked to perform at different places across the city. In the past, they have performed at the Gardner Museum, Fenway Park, Christmas at Pops with the BSO, and at the Wang Center. The Trotter Concert Chorus sang for Nelson Mandela on his historic visit to Boston in 1990, as well as for Suffolk County District Attorney Ralph Martin's inauguration in 1995.

Tanglewood Festival Chorus

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus marked its twenty-fifth anniversary in April 1995 and celebrated the anniversary that summer. In December 1994, in its first performances overseas, the chorus joined Seiji Ozawa and the Boston Symphony Orchestra for tour performances in Hong Kong and Japan. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, Principal Guest Conductor Bernard Haitink, the Boston Pops, and prominent guest conductors. The chorus has collaborated with Seiji Ozawa and the BSO on numerous recordings and may also be heard on two Christmas albums with John Williams and the Boston Pops Orchestra, *Joy to the World,* on Sony Classical, and *We Wish You a Merry Christmas,* on Philips.

John Oliver, *Conductor*

In addition to his work with the Tanglewood Festival Chorus, John Oliver was for many years conductor of the MIT Chamber Chorus and MIT Concert Choir, and a senior lecturer in music at MIT. Mr. Oliver founded the John Oliver Chorale in 1977. His recent appearances as a guest conductor have included performances of Mozart's *Requiem* with the New Japan Philharmonic, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. Mr. Oliver made his Boston Symphony Orchestra conducting debut at Tanglewood in 1985.

Notes on the Program

The program for the 1996 "A Company Christmas at Pops" concerts features selections with a Christmas or winter theme by composers past and present. Here are notes on some of the selections.

The German composer **Englebert Humperdinck** (1854-1921) was an ardent devotee of Richard Wagner's music, and assisted him in preparations for the world premiere of *Parsifal.* Humperdinck went on to write operas himself, of which the most successful, by any measure, was based on the familiar fairy tale recounted by the Brothers Grimm of *Hansel and Gretel.* The opera combined fantasy and tunefulness with Wagnerian symphonic elaboration – an unlikely combination, but one that worked in this piece.

Operas and ballets often have a Christmas theme. The ballet *The Nutcracker,* with its story of Christmas gifts and magical transformations, has become a seasonal tradition a century after **Peter Ilyich Tchaikovsky** (1840-93) composed it.

Leroy Anderson (1908-75) became a well-known composer largely by happenstance. It wasn't his thorough training at Harvard with Edward Ballantine, Georges Enesco, and Walter Piston that marked the course of his life so much as the fact that, in 1936, as conductor of the Harvard University Band, he was asked by the Boston Symphony Orchestra's general manager, George Judd, to prepare an orchestral arrangement of Harvard songs and to conduct it with the Boston Pops at the orchestra's annual Harvard Night for the twenty-fifth reunion of Judd's Harvard class. Boston Pops Conductor Arthur Fiedler was favorably impressed with Anderson's skill in orchestration. Thus emboldened, the young man showed Fiedler a little specialty piece call *Jazz Pizzicato,* an encore number for orchestral strings. When it was first played, in 1938, it made such a hit that Fiedler promptly named Anderson the chief arranger of the Boston Pops. Thus began a remarkable series of novelty numbers for orchestra, marked by a flair for catchy melody, a lively sense of orchestral effect (including unusual instruments, such as the typewriter in *The Typewriter* or a trumpet played to sound like a neighing horse in *Sleigh Ride),* and the use of popular dance rhythms. Most of his works were written for Fiedler and the Boston Pops, but they have become popular light orchestral favorites everywhere, and some of them – including *The Syncopated Clock* and *Blue Tango* – even made the Hit Parade.

~ Steven Ledbetter

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Please Note: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

Smoking is no longer permitted in any part of Symphony Hall.

Camera and Recording Equipment may not be brought into Symphony Hall during concerts.

The Eunice S. and Julian Cohen Wing, adjacent to Symphony Hall on Huntington Avenue, may be entered by the Symphony Hall West Entrance on Huntington Avenue.

First Aid Facilities for both men and women are available. On-call physicians attending concerts should leave their names and seat locations at the switchboard near the Massachusetts Avenue entrance.

For Patrons With Disabilities, an access service center, accessible restrooms, and elevators are available inside the Cohen Wing entrance to Symphony Hall on Huntington Avenue. For more information, call VOICE (617) 266-1200 or TTD/TTY (617) 638-9289.

Elevators are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

Ladies' Rooms are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

Men's Rooms are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

Coatrooms are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

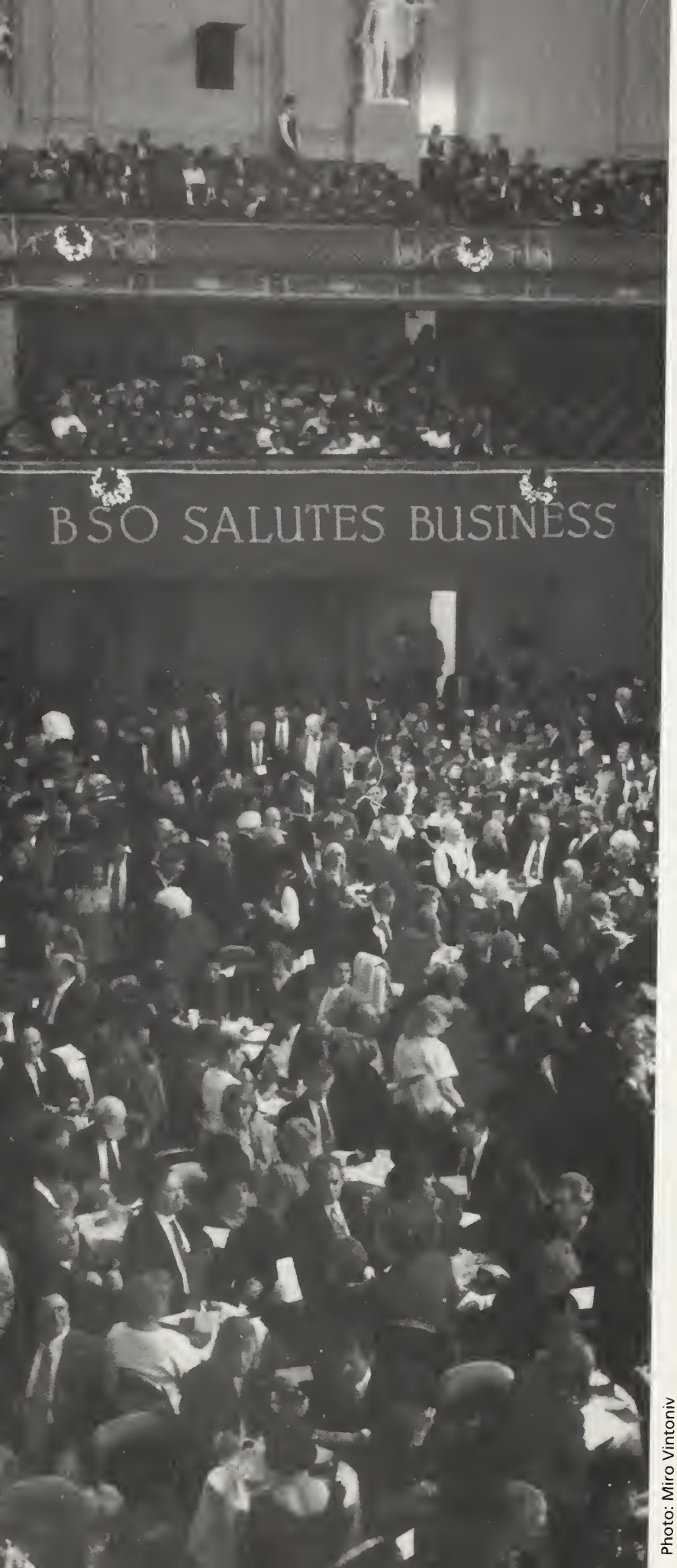
Lounges and Bar Service: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

Lost and Found is located at the security desk at the stage door to Symphony Hall on St. Stephen Street.

The Symphony Shop is located in the Cohen Wing at the West Entrance on Huntington Avenue and is open Tuesday through Friday from 11 a.m. until 4 p.m., Saturday from noon until 6 p.m., and from one hour before each concert through intermission. The Symphony Shop features exclusive BSO and Pops merchandise, including calendars, coffee mugs, posters, and an expanded line of apparel and recordings. A selection of Symphony Shop merchandise is also available during concert hours outside the Cabot-Cahners Room. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

For Symphony Hall Rental Information, call (617) 638-9241, or write the Function Manager, Symphony Hall, Boston, MA 02115.

Business for BSO: The BSO's Business Leadership Association makes it possible for businesses to participate in the life of the Boston Symphony Orchestra through a variety of original and exciting programs, among them "Presidents at Pops," "A Company Christmas at Pops," and special-event underwriting. Benefits include corporate recognition in the BSO and Pops program books, access to the Beranek Room reception lounge, and priority ticket service. For further information, please call Anne Cademenos, at (617) 638-9298.



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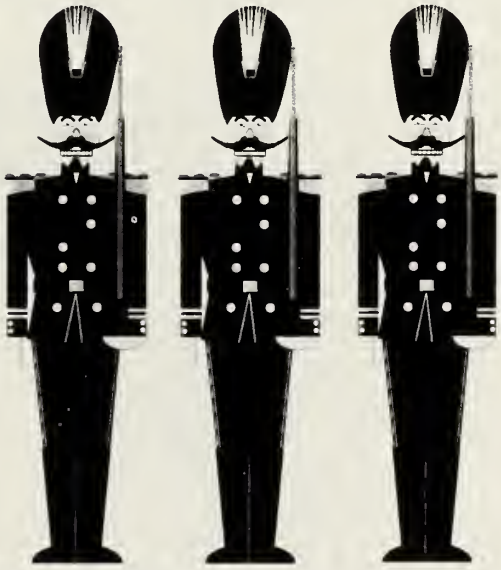

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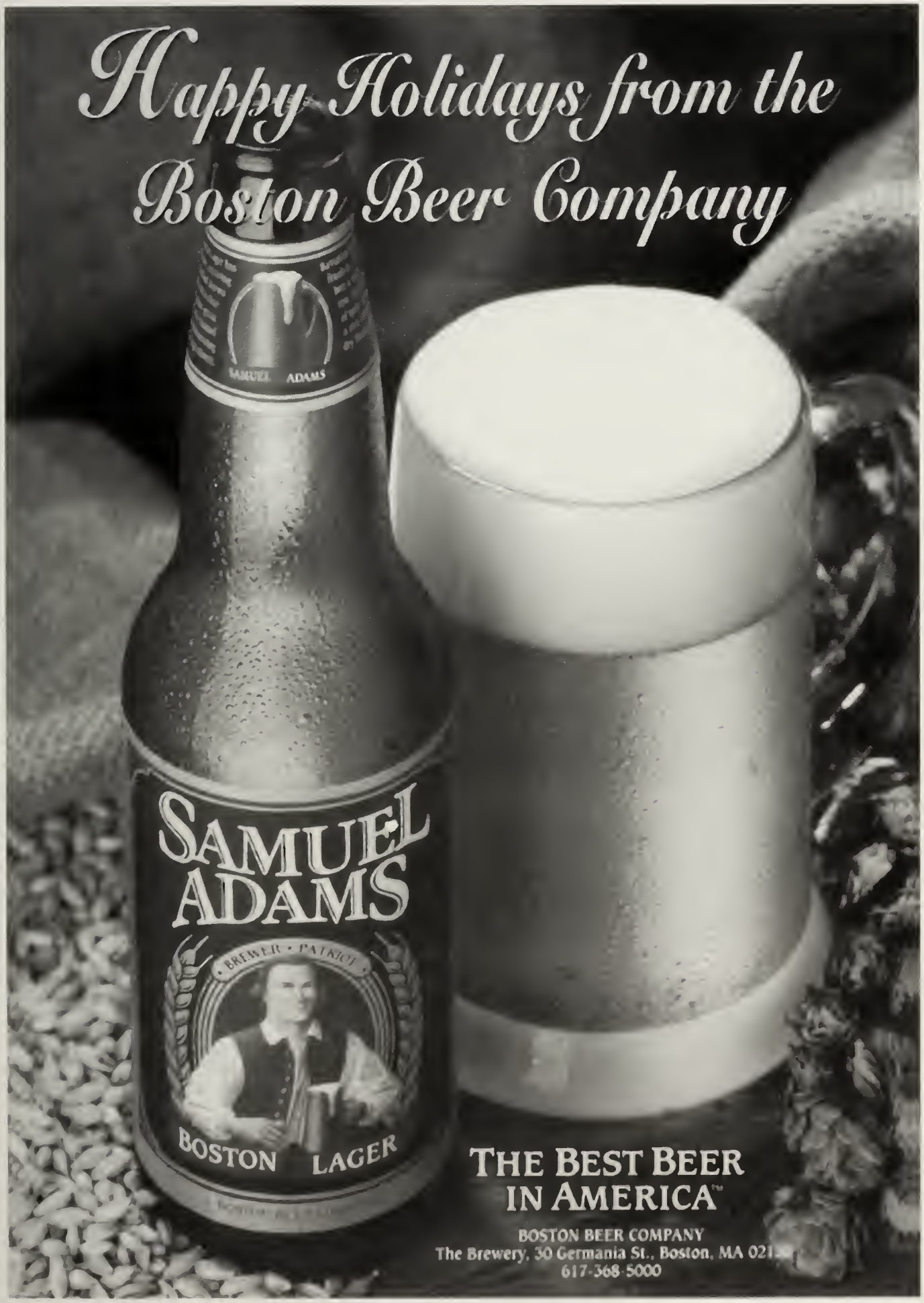
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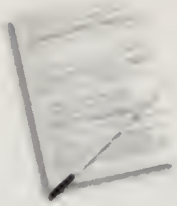

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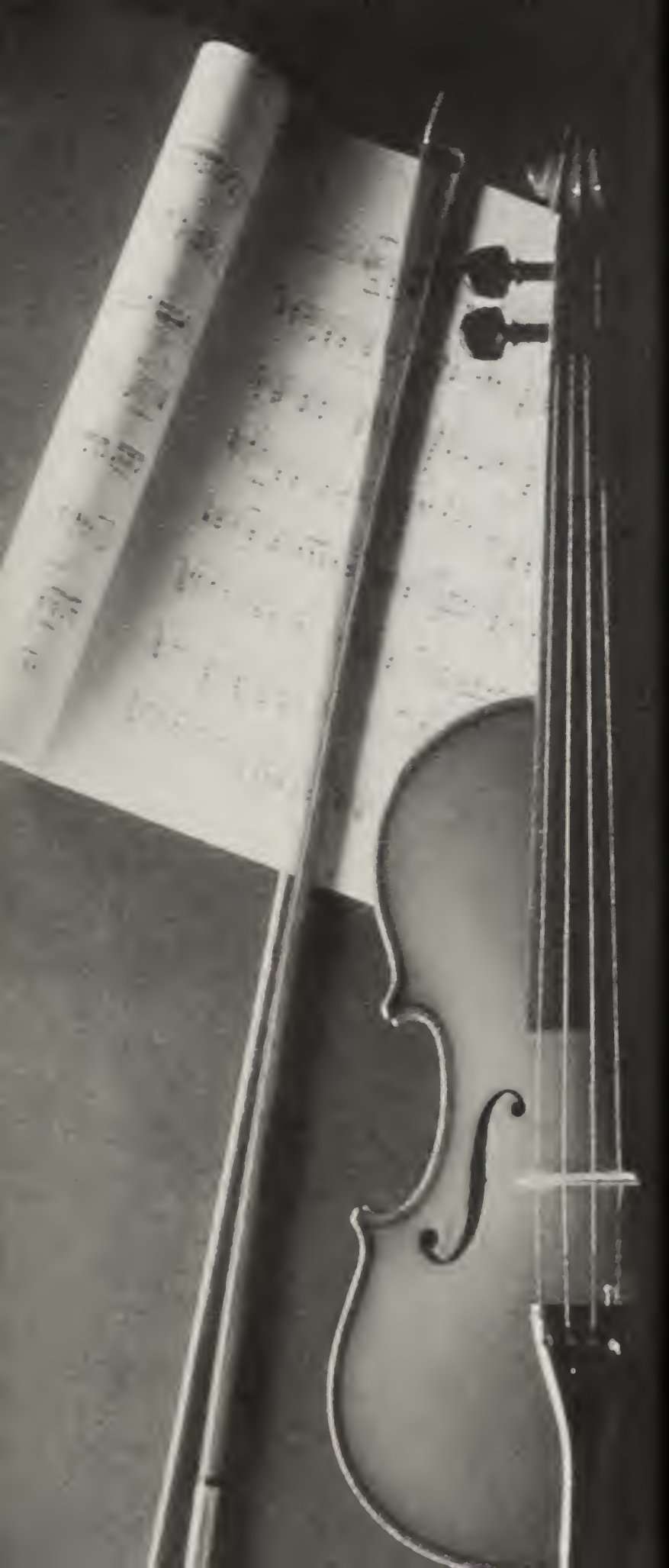

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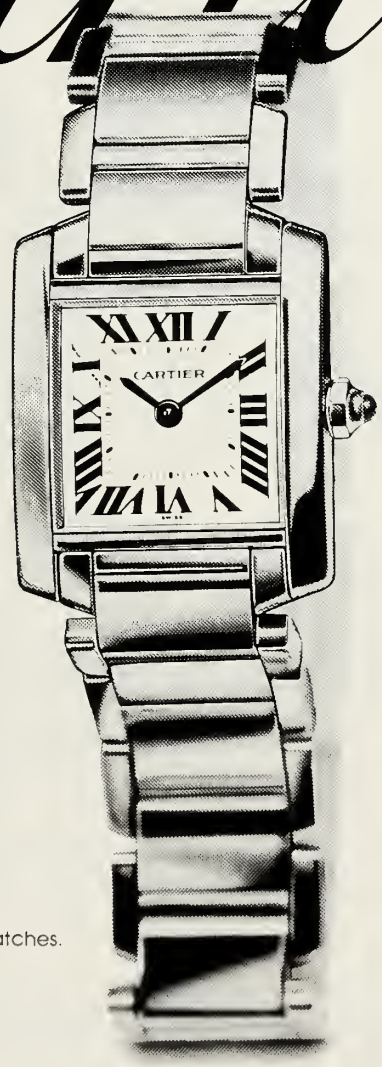

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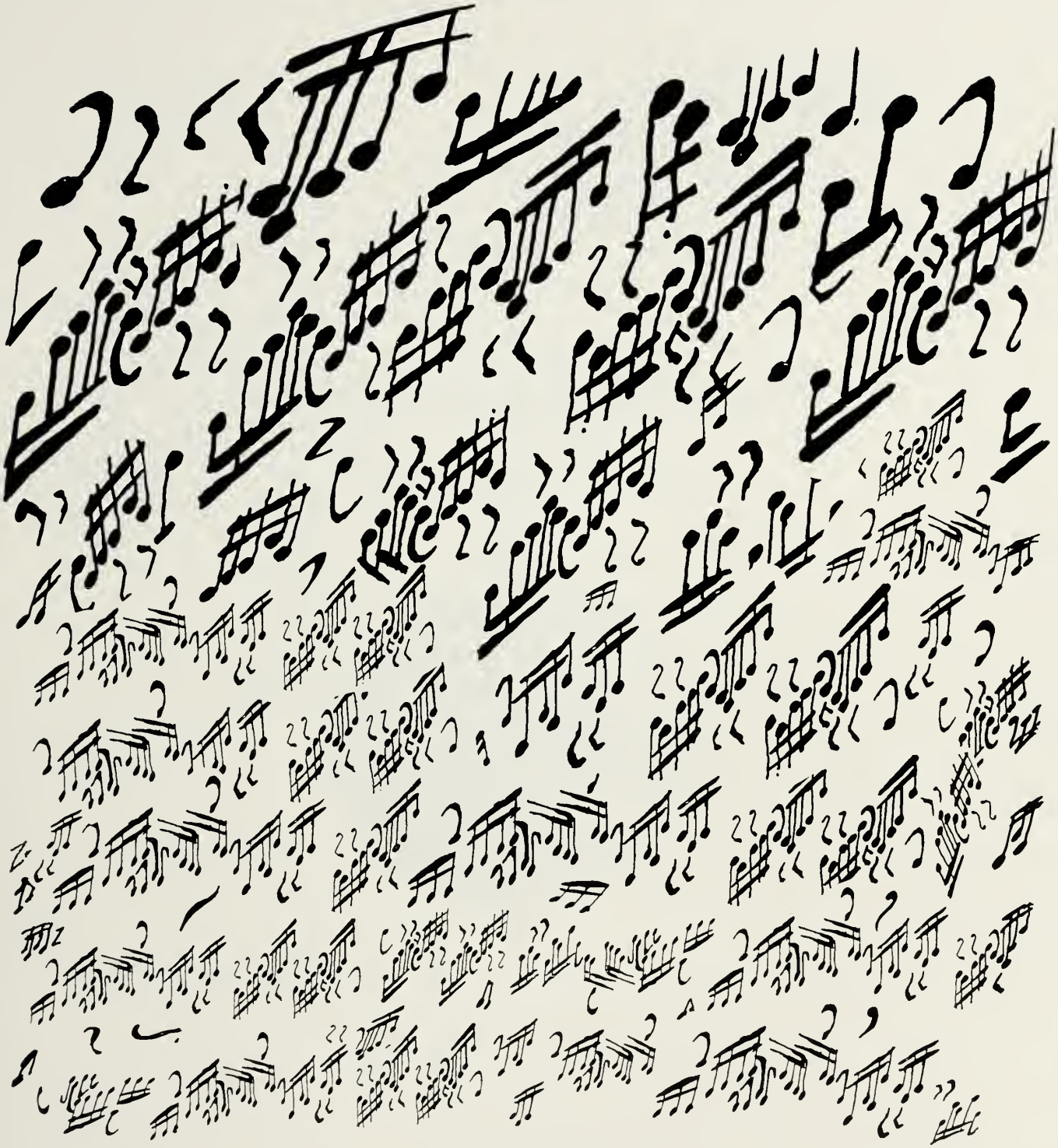

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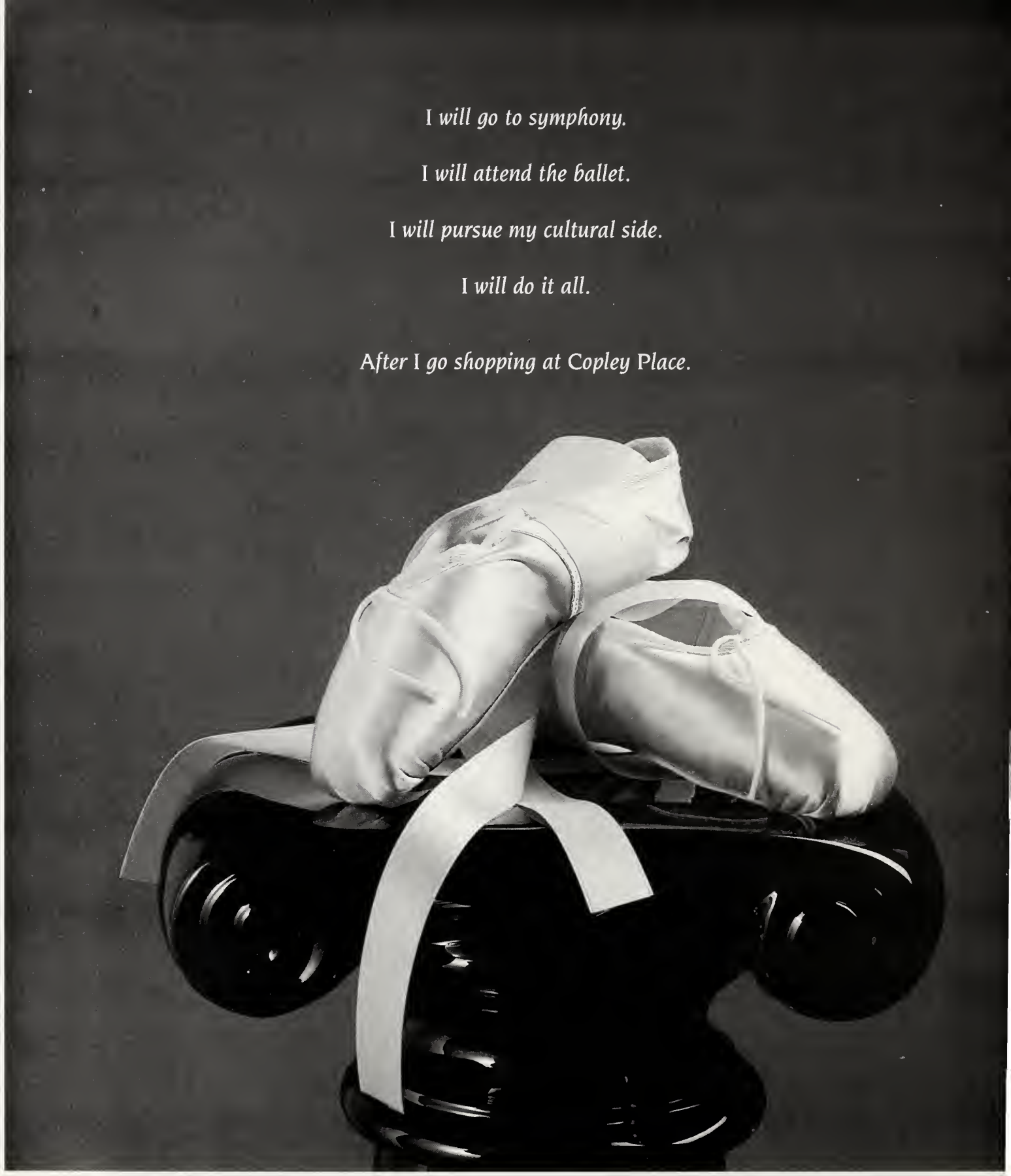

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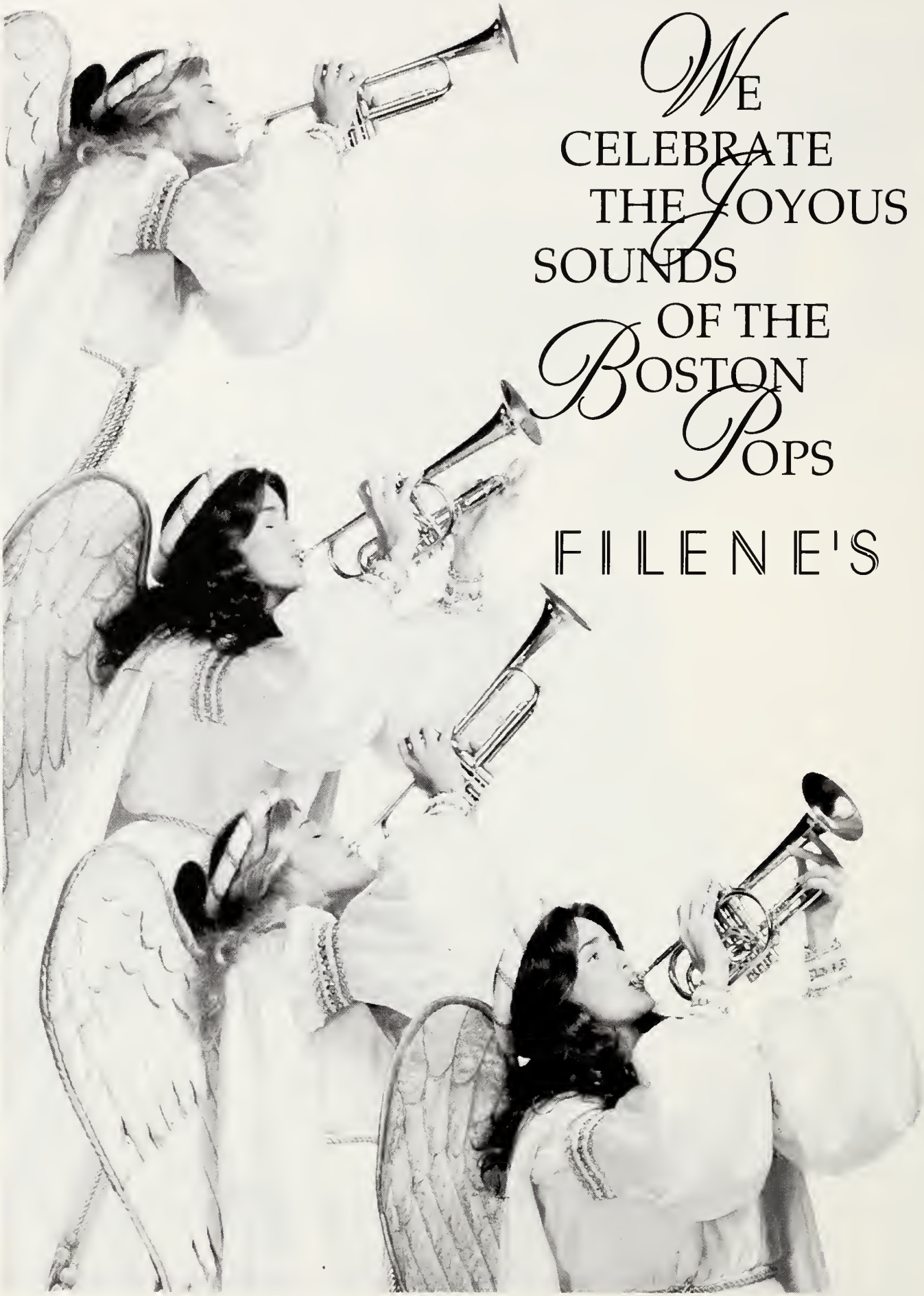
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1995

twelve

drummers

drumming, *1994*

eleven pipers piping, *1993*

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ladies dancing, *1991* eight maids a-

milking, *1990* seven swans a-swimming,

1989 six geese a-laying, *1988* five gold rings,

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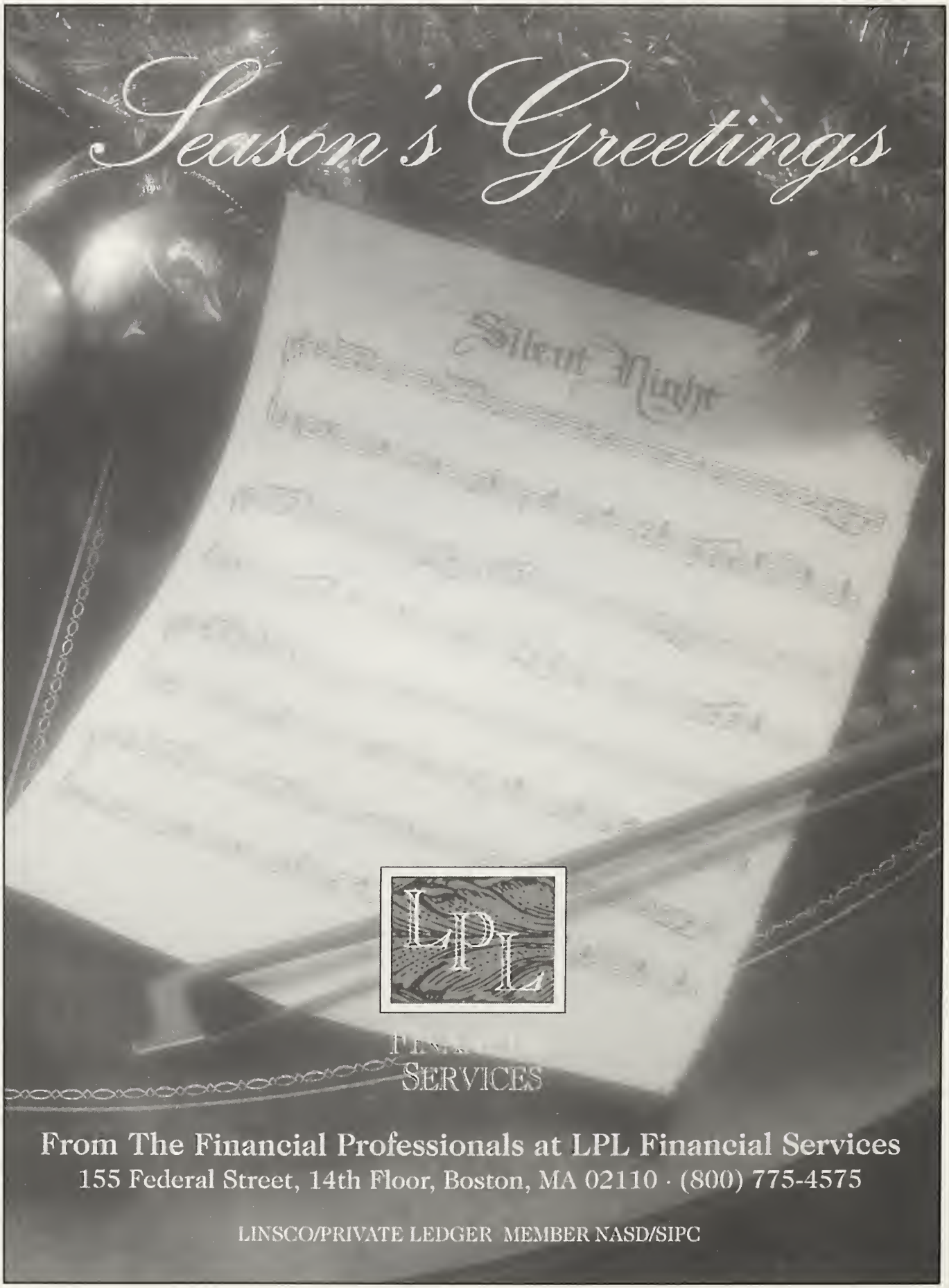

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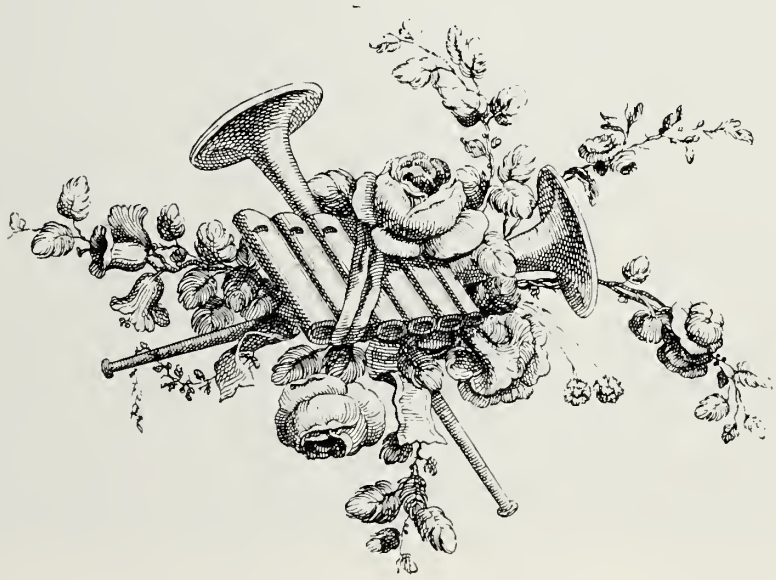

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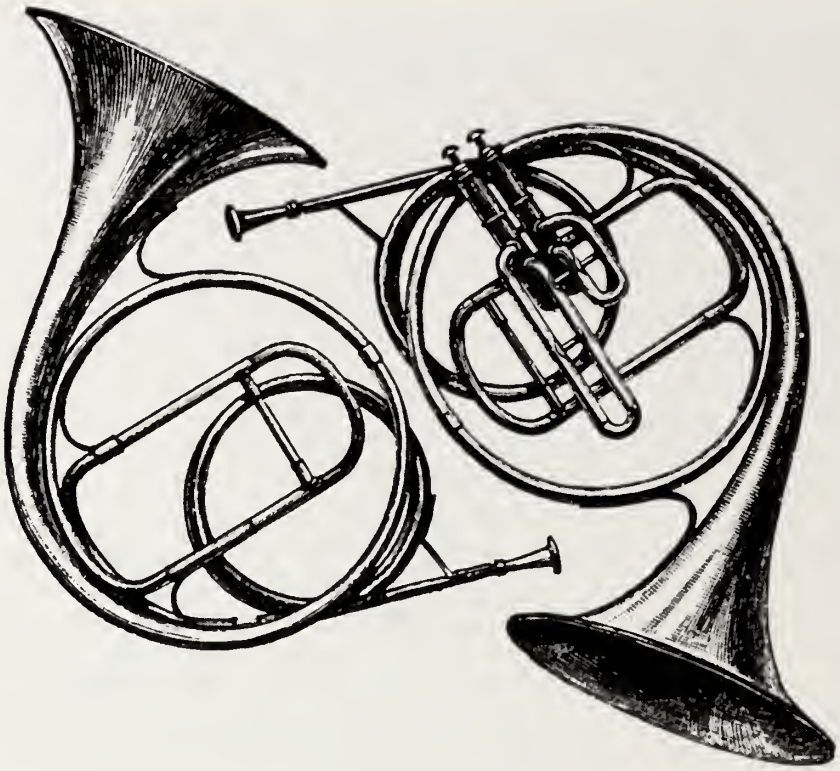

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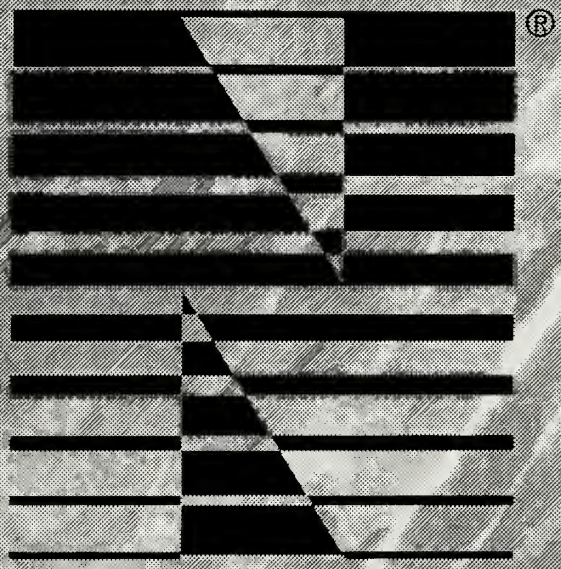

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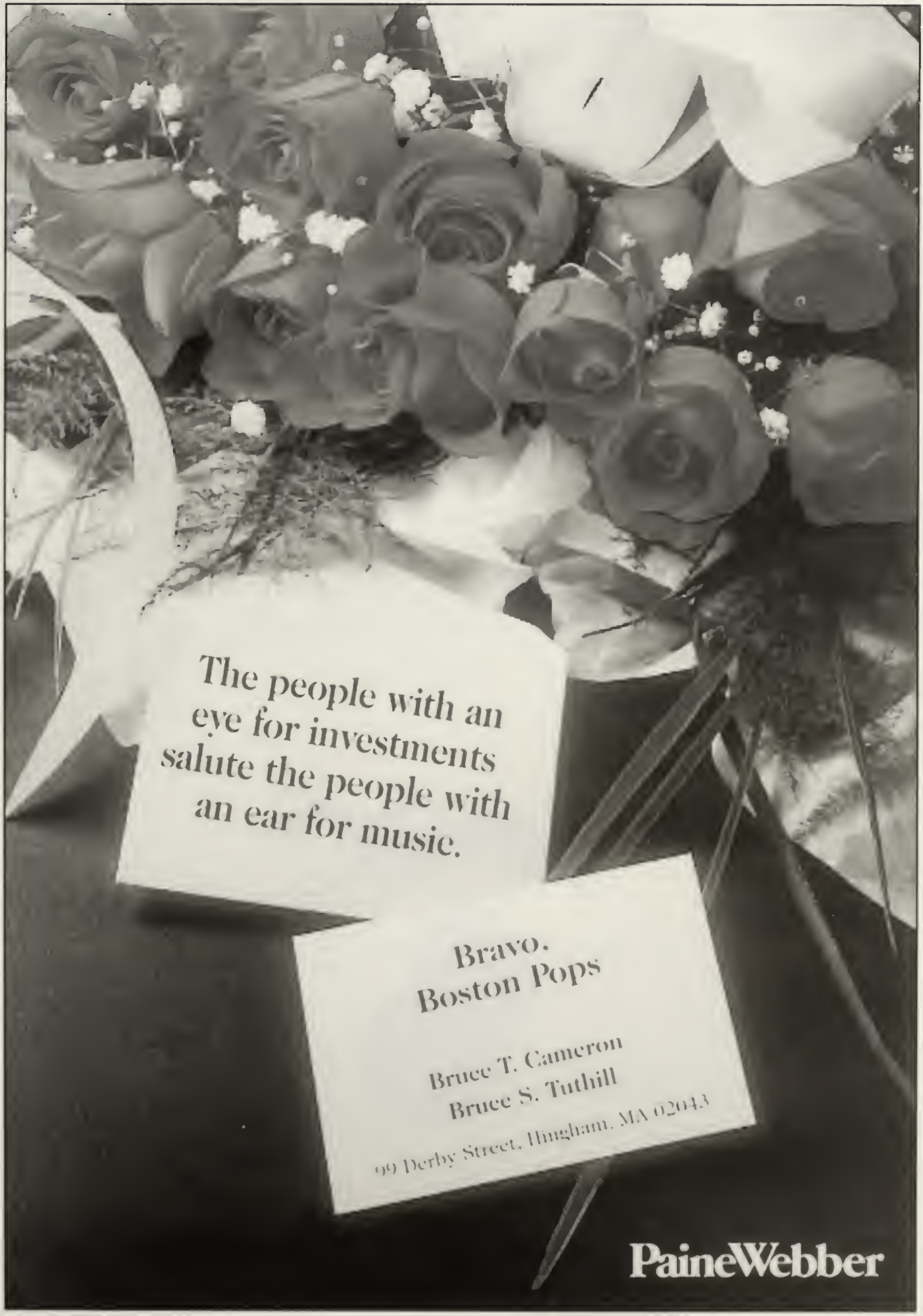
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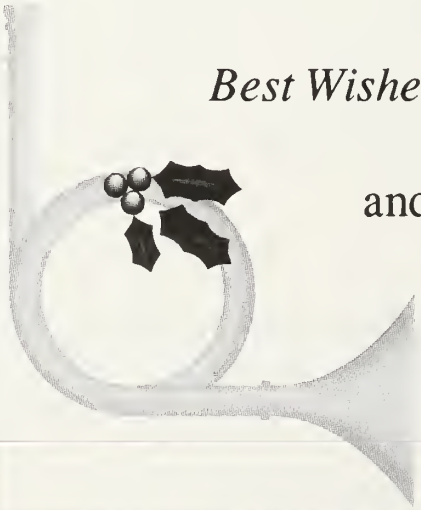

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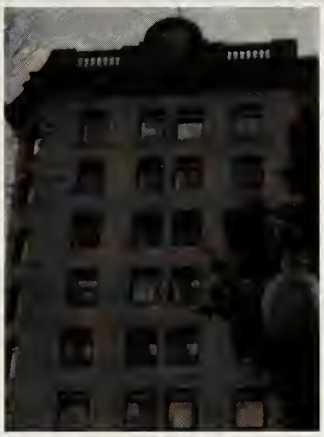

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The Boston Symphony Orchestra and
the "A Company Christmas at Pops" Committee
hope that you had an exciting and memorable evening
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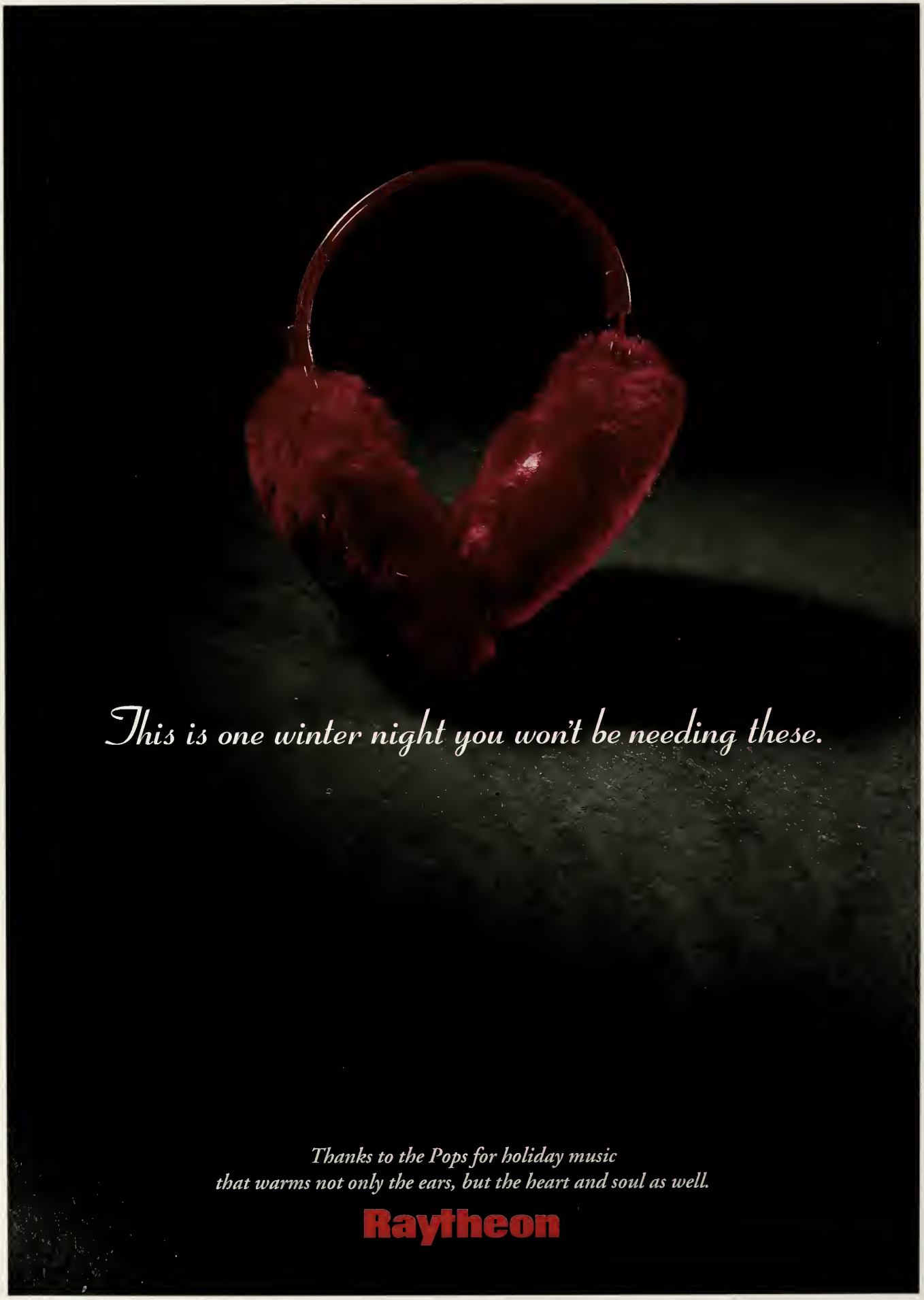
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Thanks to the Pops for holiday music
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